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# Haunted by History: Specters of the Past in Literature of the Global South

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# HAUNTED BY HISTORY: SPECTERS OF THE PAST IN LITERATURE OF THE GLOBAL SOUTH

by

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## Dedication

The project is dedicated to my Mom. Without her support and encouragement, I never would have pursued or completed the PhD.

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## Abstract

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This project argues that the shared history of slavery, imperialism and the plantation manifests in 20th Century literature from both the Caribbean and the Southern United States as haunting and ghostly presence. I utilize both canonical and less well-known authors, with a particular focus on female authors. Authors from both regions write the stories of people and places haunted by history as a way to confront ghosts of slavery and the plantation to allow them a future free of ghosts. Overall I bring together texts that have not been previously read together to show the connections between literatures of the Global South and the similarities and differences in the ways that they deal with the specific shared history of slavery and the plantation. I show that these authors tell the stories as a way to bring about change and create progress, so the characters are no longer stuck in the past with their ghosts.

The first chapter, "Haunted by Home: Exiles in the Global South," is an exploration of female exiles and identity, specifically Evelyn Scott and Gisèle Pineau. Both authors wrote autobiographical memoirs based on their experiences as exiles and in their narratives each woman if haunted by her homeland in numerous ways, making it difficult for each woman to feel at home anywhere and to feel stable.

The second chapter, "Haunted by Violence: Ghosts of Slavery," focuses on the violence of the plantation in works by Edwidge Danticat and William Faulkner. In

Danticat's *The Farming of Bones* and Faulkner's *Absalom, Absalom!* the protagonists are haunted specifically by violent images and ghosts stemming from the plantation.

The third chapter, "Haunted by Love: Forbidden Desire on the Plantation," is centered on two plantation romances: Valerie Belgrave's *Ti Marie* and Ellen Glasgow's *The Battle Ground*. I investigate the plantation romance genre and the ways in which race and class complicate romantic relationships as a means of exploring the haunting presence of the past.

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## Introduction: What is the Global South?

*Haunted by History* is an exploration of the ways that history, specifically the history related to the plantation and slavery, manifests as ghostly and haunting imagery in literature of the Global South, seen in the Caribbean and U.S. South. I argue that authors use this history as a way of shining a light on the ghosts that are hiding in the shadows, because these ghosts greatly affect the lives of people in the present. Many of the characters in the novels are affected by the specters of the past; some feel lost without a stable sense of identity, others are stuck in time, unable to imagine a future, while some struggle to find and keep love. Although some scholars have studied the presence of ghosts and/or ghostly imagery in both the U.S. South and the Caribbean, there has not been a comprehensive study of the responses to the shared history of slavery in these regions and the connection to haunting imagery.[1] Many scholars have explored the use of ghosts and haunting in William Faulkner and Toni Morrison, but I intend to show a presence in some of the less well-known authors of the South, particularly women[2]. Although scholarship on the works of Evelyn Scott is becoming more common, the use of haunting imagery is not common. Ellen Glasgow is widely studied in Southern and American scholarship, but her early Civil War epic, *The Battle-Ground*, is not often the subject. Valerie Belgrave's plantation romance is often ignored or dismissed as popular literature or chick lit. Ghosts have also played a role in the study of Caribbean literature,

[1] Scholars have studied each of these on an individual level, either by individual region or author, but I offer a study of the regions together through multiple authors.

[2] For example Peter Ramos's article "Beyond Silence and Realism: Trauma and the Function of Ghosts in *Abslaom, Absalom!* and *Beloved*."

but not alongside the ghosts of the U. S. South. In the literature of each of these regions it is clear that their painful history is still a significant presence affecting the lives of the people. The authors and texts in this project attempt to confront this past, to confront their people's ghosts, as a step toward stopping the cycle of repetition; the use of ghosts and haunting in these texts is not a means to dwell on the past or live in it but a way of opening a discussion about the past, so that people can move forward.

Many scholars, such as Deborah Cohn and Jon Smith[3], have argued for reading literature of the U.S. South alongside literature of the Caribbean, as well as Central and South America, specifically through the lens of postcolonial theory. The comparative readings are a means of exploring a shared history and understanding how this history affects people across national borders. Scholars of the Global South, Postcolonial Studies, Inter-American Studies, Hemispheric studies, and New World studies are exploring the many connections between the "Souths" of the world and arguing for new definitions to help better understand this world and to find ways of moving past the painful past. As Cohn states, "However, it is also important to continue to develop inter-American approaches to the study of Latin America and the U.S. South, for these offer a useful frame of reference for exploring shared historical experiences" (42). It is not only a useful way of "exploring shared historical experiences," but it is also a productive way of discovering how these experiences can be made valuable for a future no longer burdened by the past. Slavery is one of the most obvious ties between these diverse regions. Each region shares a history steeped in the slave trade and plantation, for this reason scholars

[3] Deborah Cohn and Jon Smith's *Look Away! The U.S. South in New World Studies* (2004) is a collection of essays comparing the US, Latin America, and the Caribbean. The collection argues that Postcolonial Theory might be the best way to understand the U.S South because of the connections between slavery and the plantation.

often explore issues of race and/or class stemming from slavery. Other scholars, such as George Handley, have written ecocritical explorations of the U.S. South and the Caribbean focusing on the shared climate and geography. My project will focus on the shared history of the plantation and slave trade and the ways it manifests as ghostly presences. Slavery had far-reaching effects in both regions, across race, class and gender and I show some of these effects in the following chapters, such as issues of interracial marriage, immigration, and women's liberation.

This project focuses on the literatures of the Global South, specifically from the Caribbean and the Southern United States. The U.S. South and the Caribbean are the focus because a long and bloody history of imperialism and slavery is a key connection made by numerous scholars and this connection manifests frequently in the literature of both. Connections between the two regions have been made for numerous reasons, such as slavery, plantation economics, geographic location, climate, cuisine, and many more. Before I begin, it is necessary to define this term and explain what all it entails, and more importantly what it means to this project. The Global South is an interdisciplinary term often applied to regions that were once referred to as third world or developing nations. In 2007 a journal dedicated solely to the studies of the Global South debuted, published by The University of Mississippi Press. In the Preface to the inaugural issue of *The Global South* (2007) Alfred J. López defines the phrase:

> As its title implies, *The Global South* will focus on the literatures and cultures of those parts of the world that have experienced the most political, social, and economic upheaval, and which have suffered the brunt of the greatest challenges, facing the world under globalization. A short list of these challenges would include poverty, displacement and diaspora, environmental degradation, human and civil rights abuses, war, hunger, and disease. Thus "global South" can and does serve as a signifier of oppositional subaltern cultures ranging from Africa, Central and Latin America, much of Asia, and even those "Souths" within a larger

> perceived North, such as the U.S. South, the Caribbean, and Mediterranean Europe. (López v)

According to López, it is the challenges faced by these nations and regions that place them in the category of South, rather than geographic location. The challenges are important to understanding the connections between all of the Souths of the world, the poverty, abuse, degradation, and oppression that plague these areas, particularly in the modern world of globalization. He also points out that even those areas within a North can be labeled a part of the Global South, because it is about experiences and history, rather than national borders. In literary studies many scholars have begun to trace connections between the Southern United States and other Souths across the world under the heading of The Global South. Although the United States is decidedly a part of the Global North, reading literature from the Southern United States alongside other Southern literatures shows a shared history with shared challenges and comparisons highlight the numerous ways people have attempted to represent these connections. One connection is between the reliance on a plantation economy and the effects that this plantation culture had and has on everyone, black or white, master or slave, man or woman. Imperialism and slavery still affect both of these regions and the past is a constant presence in the present. In the literature from both regions, the descendants of master and slave must live with the continued presence of their shared history in the numerous ways that it manifests well after the abolition of slavery and the end of plantation economics. History is a shadowy, ghostly presence in all the texts explored in this project because it is not bound by time; the history of slavery and imperialism informs the past and the present.

This project explores the ways each of the authors attempt to confront the ghosts lingering from slavery and imperialism and how these ghosts blur the line between past and present. Frantz Fanon in *The Wretched of the Earth* states, "The colonized man who writes for his people ought to use the past with the intention of opening the future, as an invitation to action and a basis for hope" (232). Each of the text studied here use the past in the way Fanon describes; they attempt to confront the past of their individual and communal histories and endeavor to heal the wounds of the past. Anne McClintock in *Imperial Leather* argues that the term postcolonial is problematic because the use of "post" implies a linear history. The texts discussed here show that the history of imperialism and slavery is not linear, and thus the characters are not post in terms of slavery, colonialism, or imperialism. The non-linear nature of history in these texts show that the plantation and everything it entails is still very much a part of the lives of the people of the Global South. As Edward Said notes in *Culture & Imperialism*, "Even as we must fully comprehend the pastness of the past, there is just no way in which the past can be quarantined from the present. Past and present inform each other, each implies the other and, in the totally ideal sense intended by Eliot, each co-exists with the other" (4). Said argues that while a person might recognize the fact that the past is a part of history, it cannot be separated from the present. The ghostly and haunting images in my project prove Said's point about the "pastness" of the past. While events may have *passed*, they continue to haunt the present and possibly the future. Authors from both regions write as a way to confront the past of slavery and imperialism and find a way to have a future free of ghosts. Rather than try to "quarantine" the past, that is to separate it and forget it, it is

important to recognize history, understand it, and then find a way to learn from and use this history.

Anna Maria Cimitile writes about the presence of ghosts particularly in relation to texts about women and slavery in the article, "Of Ghosts, Women and Slaves: Spectral Thinking in Late Modernity." She states, "In its most traditional form, a ghost is the past entering the present, breaking the sequence" (Cimitile 94). Quite literally ghosts are the past and so their presence always disrupts time, thus "breaking the sequence." Authors not only represent this disruption, but the ways that the characters and the texts attempt to repair the disruption, so these texts are not just illustrations of ghosts interrupting people's lives, of the past disrupting the present, but are also illustrations of the ways ghosts can also help open up the future. Although the ghosts disrupt time, if acknowledged, the characters being haunted can possibly confront the past and the reasons why it is resurfacing in the present and thus offer a better understanding of history. The reasons why a ghost resurfaces is important to opening the future. All of the characters try to find answers to the question of "Why?" The ghosts and haunting in their shadowy nature show the confusion many of the people have toward their own history and to gain a clear understanding, then the ghosts must come out of the shadows. Once light is shed on the history that is so disruptive, time can become more linear.

Suzanna Engman in "Ghosts Know No Borders: A Look at the Functions of Ghosts in Wilson Harris' Fiction in General and the Ghost of Memory in Particular," states that ghosts "disregard borders of time, space, and logic by making these constructs permeable, fluid, and impermanent" (17). This is seen in many of the texts in the way they are structured, not all of them follow a linear plot, because in the lives of the

characters time is permeable. To be haunted must mean that time is fluid, because the ghosts is the past. Engman also argues, "By crossing borders of time and space, ghosts mock the construct of binaries: they are presence in absence, spirit and body, material and nonmaterial. Hence, ghosts know no borders" (20). The ghosts mock black and white thinking, the binaries that control much of life. Ghosts force the characters to see the world in a new way, because things can longer be seen as either past or present, visible or invisible. This new way of viewing the world is a useful way of gaining a better understanding of history. Jamaica Kincaid states in *A Small Place*, "To the people in a small place, the division of Time into the Past, the Present, and the Future does not exist. An event that occurred one hundred years ago might be as vivid to them as if it were happening at this very moment" (Kincaid 54). The reason it is so difficult for many of these characters to understand their pasts is because it is difficult to differentiate between past, present and future because time is disrupted through haunting. I will argue that many of the texts in this project exemplify Kincaid's point about the division of time. The lines between past, present and future are indistinct for many of these characters and the distinctions need to be made clearer. Each of the authors attempt to make these lines clearer. Even though reading *Absalom, Absalom!* can be disorienting because time is not at all linear, once the reader complete the novel, the linear order of events becomes more visible and it is easier to understand all of the previous events.

None of the texts in this project have literal ghosts haunting the characters, rather they are all haunted through the use of dark and ghostly imagery. To be haunted by the past means that it is a presence in the characters' lives that cannot be ignored. It is these ghosts that break up the linear narrative of life, because they constantly interrupt the

present, making it difficult to move forward. Avery F. Gordon, in *Ghostly Matters: Haunting and the Sociological Imagination,* investigates the many ways that humans in the modern world are haunted by the past. She refers to the ghosts and ghost-like imagery as the "ghostly matters" of life. Gordon explains what it means to be haunted:

> It is a case of haunting, a story about what happens when we admit the ghost – that special instance of the merging of the visible and the invisible, the dead and the living, the past and the present – into the making of worldly relations and into the making of our accounts of the world." (24)

What this project examines is the "ghostly matter" of the texts: the ways the past and the present are indistinct, the invisibilities that come to the surface, and the people that have passed but still remain a presence. Each of the novels has its own distinct ghostly matter; some of the characters feel as if they are ghosts, while some view other characters as ghosts. There are also ghosts in the prejudices that many of the characters face or hold. Scott and Pineau are haunted by a patriarchal system deeply rooted in history, Quentin is haunted by a cruel and monstrous ancestor, Amabelle is haunted by the death of her loved ones, Ti Marie is haunted by racism and the master/slave hierarchy that prevents her from marrying the man she loves and from having control over her own person or body.

Like many scholars that have written on the subject, including Avery Gordon, Toni Morrison's *Beloved* plays a large role in Cimitile's argument: "The publication of Toni Morrison's *Beloved* in 1987 has certainly made the 'ghost' a powerful central figure of postcoloniality" (91). One major reason Cimitile argues this is because "the ghost thematizes the ambivalence toward slavery: it is present and absent at the same time, it appears and disappears, is visible and invisible" (91). Although *Beloved* features an actual ghost, a physical presence that can be touched and seen, Morrison's use of a ghost is relevant to this project because it is the ghost of slavery and all of the cruelty and

horror of that particular history. Like Sethe, many of the characters in these texts are haunted by the past and it seems as if the ghosts will never leave. In her own theoretical work, *Playing in the Dark*, Morrison identifies a similar haunting presence rooted in slavery: "This haunting, a darkness from which our early literature seemed unable to extricate itself, suggests the complex and contradictory situation in which American writers found themselves during the formative years of the nation's literature" (33). Morrison identifies the shadowy, haunting presence of the African American in white American literature. She argues that even in texts that on the surface seem to have no African American presence, it is there, in the shadows, in the dark. Related to the presence of African Americans, the history of slavery is also in the shadows of many texts, playing in the dark as Morrison says.

Writers, such as Aimé Cesaire, have discussed the effects of slavery on not just the people enslaved, but also those that enslaved[4]. Often characterized as a demon, like Sutpen, but sometimes shown as the paternal, caring master, seen in *Ti Marie*, the master and descendants of masters play a major role in the history of these regions. Cesaire in *Discourse on Colonialism* argues, "First we must study how colonization works to decivilize the colonizer, to brutalize him in the true sense of the word, to degrade him, to awaken him to buried instincts, to covetousness, violence, race hatred, and moral relativism" (35). Cesaire is concerned with the ways that colonization turns a man into a monster. The adjectives he uses to describe the ways that colonization effects the masters are the exact same words used to describe those that are enslaved: they are brutalized and

[4] Cesaire addresses this in *Discourse on Colonialism*. More specificaly to the character of Sutpen, this has been explored in John T. Matthew's article "Recalling the West Indies: From Yoknapatawpha to Haiti and Back," and in Maritza Stanchich's "The hidden Caribbean 'other' in William Faulkner's *Absalom, Absalom!*: An idealogical ancestry of U.S. imperialism."

degraded. But he also argues that the worst qualities brought out in the colonizer are inherent, "buried instincts." Colonel Sutpen is an example of this process, but I also explore other master characters and their descendants.

The Caribbean as a region is a complex concept because it encompasses a variety of islands, each with its own history and identity. Scholars have debated the usefulness of categorizing the islands as one entity. Edouard Glissant in *Caribbean Discourse*, argues for including the Caribbean, Latin America and the U.S. South in any definition of what he termed the "other America." According to Glissant the shared history of slavery makes these regions an "other." On the other hand, Antonio Benítez-Rojo in *The Repeating Island* establishes the necessity for understanding the distinctiveness of each island, rather than fusing them altogether. In his article "'Calypso Magnolia': The Caribbean Side of the South, John Lowe argues, "Constituting the Caribbean world to include its center and rim(s) as a new kind of imagined community is in fact a counter-narrative that questions and critiques the totalizing concept of nation, which blinds its people to the multiple connections with those outside its border" (54). The connections that are important to Lowe's argument are the focus of this project; it is not the intention to collapse borders, but rather to open the door between the borders as a way of creating a larger, more inclusive community. This project does not propose to show the Caribbean and the U.S. South as the same or that all of the islands in the Caribbean are the same. I show the distinct and varied ways that people from these regions respond to a shared history. It is important to the project that I differentiate each of the specific histories that informs each of the texts: The Trujillo regime is important for *The Farming of Bones*, the Civil War for *Absalom, Absalom!* and *The Battle-Ground*, Martinique's relationship to

France before and after emancipation for *Exile According to Julia*, and the imperial history of Spanish, French and British rule of the island of Trinidad to *Ti Marie,* and the Mann Act and Southern aristocracy in the first half of the 20th century in *Escapade.* None of the texts have the same response, although there are similarities, because each nation is responding to a specific history and story and thus to nuanced differences unique to each region.

The presence of ghosts manifests in numerous aspects of culture, not just in the Global South, of course. From gothic literature to ghost stories to haunted houses, the belief that once something dies it can remain is prevalent across cultures. In numerous cities, tourists can take ghost tours of the street and homes of places such as Savannah, GA, New Orleans, LA, Port au Prince, Haiti, and many more. Travelers can also buy guide books that specifically cater to supernatural tours and attractions. In a forthcoming book, *Tales from the Haunted South: Dark Tourism and Memories of Slavery from the Civil War Era,* Tiya Miles explores the popularity of ghost tours in the South, specifically as they relate to the history of slavery. Whether it is the White Witch of Rose Hall in Jamaica or Delphine LaLaurie in New Orleans or the Chase Vault in Barbados[5] people are fascinated by the prospect of history never truly being left in the past.

[5] The White Witch of Rose Hall is believed to be former owner Annie Palmer, who according to legend murdered her family and slaves and was then murdered by a slave. Tourists can now visit the plantation where it is said she still haunts the grounds. Delphine LaLaurie was a serial killer notorious for her torture and murder of slaves. Her house in New Orleans is a tourist attraction and she was most recently portrayed by Kathy Bates in the tv series, *American Horror Story: Coven*. In the Chase Vaults are the remains of Thomas Chase and his family; part of the legend is that Chase was an especially cruel slave owner and family man. Rumor has it that coffins in the chase vaults in a cemetery in Barbados move on their own, constantly rearranging themselves.

The first chapter, "Haunted by Home: Exiles in the Global South," is an exploration of female exiles and identity, specifically Evelyn Scott and Gisèle Pineau. Both authors wrote autobiographical memoirs based on their experiences as exiles and in their narratives each woman is haunted by her homeland in numerous ways, making it difficult for each woman to feel at home anywhere and to feel stable. Edward Said explores the nature of exiles in postcolonial literature in *Culture and Imperialism*, and argues that their experience is contrapuntal and that one must be an exile to truly see his or her homeland clearly. This chapter will argue that through the lens of an exile the authors and characters are better able to articulate the problems of their homelands and thus better able to recognize the ghosts that follow the inhabitants, even in exile. Hope is central to differentiating the two texts; Pineau is able to find a way to be hopeful about the future because her grandmother helps her understand her history and heritage, but Scott cannot find hope for the future.

Chapter Two, "Haunted by Violence: Ghosts of Slavery," will explore the specific impact of slavery and colonialism and the violent imagery associated with it in works by Edwidge Danticat and William Faulkner. In these works the past manifests as ghostly imagery and haunting presences specifically tied to violence. Edwidge Danticat's *The Farming of Bones* centers on the Parsley Massacre in the Dominican Republic. The long history of imperialism, as well as the specific history of the massacre haunts the characters throughout the novel. Faulkner's *Absalom, Absalom!* centers of the story of Colonel Sutpen and the building of his plantation during the Civil War era. In Danticat's *The Farming of Bones* and Faulkner's *Absalom, Absalom!* the protagonists are haunted specifically by violent images and ghosts stemming from the plantation. Faulkner focuses

on the plantation during the Civil War, while Danticat focuses on the sugar plantations in the Dominican Republic during the Parsley Massacre. Again hope is central to differentiating the texts; Amabelle in Danticat's novel is able to find hope, although this is debated amongst scholars. Quentin, in Faulkner's novel, is not able to find hope for the future.

Chapter Three, "Haunted by Love: Forbidden Desire on the Plantation," investigates the plantation romance and the ways in which beliefs about race and class stemming from the plantation complicate romantic relationships. Prejudices about race and class that stem from the institution of slavery and the hierarchy of the plantation haunt the characters in their romantic endeavors. Both novels featured in this chapter are written by women and follow the lives of characters living on a plantation with a love story at the center of the plot. *Gone with the Wind* is the epitome of the plantation romance, and important because of its popularity both then and now. Valerie Belgrave's *Ti Marie* is advertised as the Caribbean *Gone with the Wind,* making the novel an even more important figure in this chapter. Ellen Glasgow's *The Battle-Ground,* set during the Civil War, is about two families in Virginia with differing views of race and class. This chapter argues that in the genre of the plantation romance, the narratives are haunted by the mythology of their past. Both novels have a happy ending, lending a sense of hope for both regions, but the happy endings do not mask some of the lingering issues that go unaddressed.

The conclusion brings together all of the texts and the numerous and varied ways they are haunted to show that each of these texts is a means of confronting the ghosts of the past to create a space for the future. This dissertation explores the ways each of the

authors attempt to overcome the negative influences stemming from slavery and imperialism. Each of the texts in my project attempts to engage with and confront the shared history of the plantation in varied ways or as Gordon states: “It is about putting life back where only a vague memory or a bare trace was visible to those who bothered to look. It is sometimes about writing ghost stories, stories that not only repair representational mistakes, but also strive to understand the conditions under which a memory was produced in the first place, toward a countermemory , for the future” (22). And so the ghost stories in this project are about understanding the past, so that a future is possible. The ghost stories are not about dwelling on the past, or refusing to move on, as some might argue, rather they are a hopeful act of renovation.

## Chapter One

## Haunted by Home: Exiles in the Global South

*Loving all of it even while he had to hate some of it because he knows that you don't love because: you love despite; not for the virtues, but despite the flaws.*
*- William Faulkner "Mississippi"*

In his essay, "Mississippi," Faulkner describes the love-hate relationship he and other Southerners have with their home, a love-hate relationship seen in both of the memoirs explored in this chapter. In this chapter many dichotomies, such as love/hate, visible/invisible, past/present are explored through the experience of exile. I argue that as exiles, the women are better able to not only see the ghosts of their homelands, but better able to understand and deal with these ghosts. Edward Said in *Culture and Imperialism* states:

> To answer such questions [questions about one's homeland] you must have the independence and detachment of someone whose homeland is "sweet," but whose actual condition makes it impossible to recapture that sweetness, and even less possible to derive satisfaction from substitutes furnished by illusion of dogma, whether deriving from pride in one's heritage or from certainty about who "we" are. (336)

Said claims that the condition one must be in to clearly see and understand the homeland is that of an "exile." The exile is better able to comprehend from a distance; the ghosts that haunt, the memories that linger are far enough removed so the exile has a clearer view. For this reason, it important to look at the two regions that are the focus of this project from the perspective of exiles. Although the women's views of the South and of Guadeloupe, and Caribbean as a whole, is much clearer than many of those living there, their view of themselves is not always so clear. Both women struggle with issues with identity. Identity is key to the texts in this chapter, because both women are attempting to

find an identity while dealing with the ways in which their personal history and the history of their people haunts them and prevents them from finding a stable identity. James C. Cobb in *Away Down South: A History of Southern Identity*, claims that authors, like Faulkner, often "develop a somewhat schizophrenic, 'love-hate' relationship with their native culture" (Cobb 139). This chapter explores two depictions of this "schizophrenic, 'love-hate' relationship and argues that while one ending is hopeful and the other bleak, both stories are progressive because both women are able to recognize the ghosts that are haunting them and therefore create the possibility of living free of ghosts.

Exiles from the Southern United States and Caribbean islands, unfortunately are fairly common, particularly following the Civil War in the U.S. and various struggles for abolition and independence in many of the islands. And as such, exiles are found throughout literature from both regions. One example of Southern exiles is a group known as the Confederos, who still lives in Brazil today and is comprised of descendants of Southerners following the Civil War. Families migrated to Brazil after defeat in the war and integrated into rural Brazilian communities, either searching for wealth and an escape from the destruction that would require reconstruction in the South or to escape what they saw as inevitable Northern tyranny. Lillian Hellman's play *Another Part of the Forest,* features a former Confederate soldier contemplating emigration to Brazil after the war. The former soldier feels like an outcast in America, as if he no longer belongs or has a purpose. The image of the exile in the Caribbean is seen in one of the most popular texts: Aimé Césaire's *Cahier d'un retour au pays natal* (*Notebook of a Return to the Native Land),* about his return to Martinique after living and studying in Paris for eight

years. Another example is George Lamming's *The Emigrants*, which follows the lives of several Caribbean people as they migrate to London. William Faulkner sends one of his seminal characters, Quentin Compson, to Harvard to narrate the history of the South and especially of Colonel Sutpen in *Absalom, Absalom!*. The motif of the exile illustrates the ghostly presence that the homeland is for the exile. While attempting to escape their homes, the characters are continually haunted by them in even the smallest moments: memories of food, sideways looks from strangers, feelings of isolation and loneliness. These moments are what Avery F. Gordon refers to as the "ghostly matters" of life. The ghostly matters deal with dichotomies such as, "visible/invisible, real/imaginary, dead/alive, past/present" (Gordon 42). Exiles face very specific ghostly matters because of their position in relation to the homeland, and in this transitory position the difference between visible and invisible or past and present are often ephemeral.

In this chapter, I will explore two autobiographical texts about exile: Evelyn Scott's *Escapade: An Autobiography (1923)* and Gisèle Pineau's *Exile According to Julia (L'exil selon Julia, 1996)*. In each of these narratives, the women experience both love and hatred for their homelands. The women are haunted by their homes and their heritage and are forced to confront these phantoms because the haunting affects the women's sense of identity. It is through the experience of exile and then return to home that both women are able to confront the ghosts, but they do not have the same experience. Although Pineau is able to gain a stable sense of who she is, Scott continues to struggle and their autobiographies reflect this difference: Pineau's ends with hope while Scott's ending is dark. Evelyn Scott experienced success in the 20s and 30s, but faded soon after that time. Her works, particularly *The Wave*, were quite popular and successful. In 1929,

Faulkner's publishers at Harcourt asked Scott to write a critical response to *The Sound and the Fury*, in the hopes that her name would help boost Faulkner's then not so successful sales. Faulkner repaid the favor when almost fifteen years later he was asked if good female writers existed and he replied, "'Evelyn Scott was pretty good, for a woman'" (Callard 116). In the 80s, scholarship on Evelyn Scott began to surface in an effort to recover the lost author. The recovery efforts are reflected in the biographical nature of much of the early critical work. As her life has been recovered in these texts, critical scholarship about her work is becoming a larger focus.[1] *Escapade* is the focus of much of this scholarship, a testament to the complexity and importance of the autobiographical narrative.

Gisèle Pineau is a contemporary author publishing in the 90s and 2000s and so scholarship on her work is somewhat limited and a large portion of the scholarship is published in French. But Pineau is considered one of the foremost contemporary Caribbean writers and has published expansively. Nadège Veldwachter describes the author: "Gisèle Pineau, a French woman with Antillean roots, is part of the generation of writers whose works cannot be confined to a specific time or space and who defy conventions" (180). Pineau is often included in discussions of the best Caribbean writers of this time and like Scott, publishes in multiple genres: novels, short stories, children's literature, essays, and even a coffee table book. Pineau incorporates both European and Caribbean culture into her works because she was born and raised in Paris, but moved to Martinique at the age of thirteen and soon after to Guadeloupe, the land to which she always felt a stronger connection, rather than France.

[1] For an in-depth look at Evelyn Scott's life, see Mary Wheeling White's *Fighting the Current: The Life and Work of Evelyn Scott*.

Both Pineau and Scott's memoirs are from the perspective of an exile and display the type of love-hate relationship Faulkner, Said and Cobb describe. Each author has the "independence and detachment of someone whose homeland is 'sweet,'" but because they are not accepted in their homelands it is "impossible to recapture that sweetness." Edward Said asserts, "Most people are principally aware of one culture, one setting, one home; exiles are aware of at least two, and this plurality of vision gives rise to an awareness of simultaneous dimensions, an awareness that – to borrow a phrase from music – is *contrapuntal*" (*Culture,* 148). The exile experiences two worlds simultaneously: the world of her native home and of her current home. This contrapuntal experience is why exiles often feel a sense of isolation; she never truly feels at home in either setting. Evelyn Scott and Gisèle Pineau struggle with these contrapuntal experiences in their autobiographical texts, because they do not completely belong in either of their worlds. Scott, a native Southerner, voluntarily goes into exile in Brazil in 1913 after a highly publicized and scandalous affair with a married man. Her years in Brazil are spent in isolation and poverty. *Escapade* follows the years Scott spent in exile. At the very beginning of the memoir she states, "In the interchange of unintelligible noises I felt my exclusion from the life about me, my helplessness" (1). As she listens to her husband speak Portuguese with the maid, Scott feels not only excluded from the conversation, but the "life about" her. Her inability to communicate and comprehend makes her feel as if she is not participating in life, which she points out is being completely helpless. Scott's isolation is intertwined with her feelings of helplessness.

Pineau, a native of France, feels like an exile in Paris because her family is Guadeloupian and she is one of the only black children in her class. She sees her move to

the Caribbean as an escape: “escape from all the Madame Barons, all the distrustful looks, all the cries of ‘Go back home, black girl!’” (131). Her teacher verbally abused her in class, openly mocked her in front of the other children, forces her to sit under a desk and more, based on her race; this racism alienates Pineau from the other children and so she does not have anyone but her family and her dreams of Guadeloupe. In what she considers her real home, she imagines that there will be no Madame Barons and people yelling at her to go back home. Pineau does feel a stronger connection to Guadaloupe, but once there she is still isolated because she is not Creole. Her entire family struggles with the language barrier. Pineau notes, “They put creole high up here, make it a thing of honor and respect” (159). For earlier generations, creole was looked down upon, but now “French French”, as Pineau calls it, is a sign of difference. So even though the Caribbean is an escape, it is not complete freedom; without having the proper accent and vocabulary it is a struggle to gain “honor and respect.” *Exile According to Julia* is the story of Pineau, her mother, and her grandmother or Man-Ya, Julia. Pineau’s childhood is a lesson in racism and xenophobia, because of the racism that her and her family endure from white Parisians and the prejudice against them because of their Caribbean origins.

Pineau ponders this question throughout her narrative: “How do you live in a country that rejects you because of race, religion, or skin color? Locked up, always locked up!” (114). In this moment, she was thinking of Anne Frank locked up and feels as if she is also locked up, in her skin. She states, “I feel like hanging up my skin on an old rusty nail, behind the door” (114). Pineau struggles to understand how Anne could love her homeland, and through these questions how her family could love Paris. These experiences add to her sense of alienation, whereas Scott does not have to deal with

racism or xenophobia. Both of these women are aware of their contrapuntal experiences; they are aware that they do not have a home, but still attempt to find one because they feel their identities are intertwined with their heritage. These autobiographies document each woman's struggle with trying to find a way to escape from exile, while also feeling that they can never escape their home. The ghosts of the deep south of the U.S. and Guadeloupe haunt each of the women and follow them throughout exile. This haunting presence cannot be escaped and so must be acknowledged, and the ways that each woman attempts to deal with the ghosts of their home are vastly different with different results, but ultimately they do bring about change in their lives so that they are not continuously haunted by the same ghosts.

The narrator of Scott's memoir has been described as "the young abandoned woman thrown back on her instincts for survival" and the text itself as an attempt to "reconstruct the South" outside of the U.S. (Brown 63, Jones 559). It is also described as an "imperialist vision" (Stout 18). While to a certain extent I agree with all three of these assessments, I argue that her memoir is actually an attempt to find an identity that she feels is true to herself, while also a scathing critique of the South. Scott exhibits the love-hate relationship that Faulkner described earlier and this is one of the reasons the two authors have been compared. Comparisons between Faulkner and Scott are common because of a similarity in style and setting, but also in theme. As Peggy Bach states, "Both exhibited in their novels a personal love-hate relationship with the South, a brooding discontent" (Bach, "A Serious Damn," 138). Throughout *Escapade*, the reader can feel just how much Scott hates the South, yet can also see that Scott misses her home and is angry that she cannot return. Scott writes, "In order to make my helplessness

bearable I convert all of this confusion of sentiment into hatred of a society which has brought us to such a pass" (184). Scott is confused because she does miss her home, especially the luxuries available to her there, but it is her home preventing her from returning. It is southern society that brought her to "such a pass." So instead of dwelling on the sentimental emotions she has, she channels that into hatred and rage. It is very much a love-hate relationship because she detests the South for forcing her into exile, yet she wants to be a part of that community, but only if the community changes. This conflicted relationship with her home leaves Scott feeling isolated. Jones notes, "She argues that her former community kept her from discovering an authentic identity for herself because of the identity it assigned to her as the white daughter of a well-to-do family (571). Scott hopes that her exile will provide her with a way of better understanding who she is and how her heritage and home impact her identity. While staring into her tropical environment she dreamily notes, "I wonder if anywhere in the world there are people who understand us, whose language we speak" (175). She does not feel as if she belongs in Brazil or the U.S. and wonders if there is anywhere in the world, where she might belong. She desires understanding, people that have the same beliefs and values. Scott wants a community, but cannot find one. The only community to which she ever belonged, Scott feels betrayed her. In writing this memoir, which was written in New York City years after she returned from exile, Scott is working through her love-hate relationship, still an exile from the South. Although she does return to the U.S., she never returns to the South, the home that banished her.

Scott left the United States to escape what she considered to be the prejudicial and restrictive morals of Southern society. She became pregnant after an affair with a married

man twice her age, whose wife then threatened to have her husband convicted under the Mann Act[2]. The story became quite a scandal in Scott's hometown of New Orleans. To escape the judgment and possible conviction, Scott and the father of her child fled to Brazil. Scott spent six years in Brazil and moved around numerous times, trying to escape poverty. When she fled she was pregnant and gave birth in Brazil, with complications that left her in need of healthcare for the first few years. Eventually she is joined by her aunt, Nannette. Although it is clearly labeled an autobiography, Scott has fictionalized the narrative in certain ways: she changes the name of her husband and son and replaces her mother and father, with the fictional aunt Nannette and Uncle Alec. Scott was born Elsie Dunn and the father of her child is Frederick Creighton Wellman, but they changed their names when they fled the states to Evelyn and Cyril Kay Scott. In the autobiography, her husband is named John and her son, Creighton, is named Jackie. The narrator is unnamed except for a single note left by John addressed to Evelyn and Nannette. Peggy Bach notes, "So *Escapade* is one of the rarer works of autobiography which consciously uses fictional techniques to achieve certain literary effects" ("Introduction," xi). Scott incorporates these techniques to re-create the disoriented and unsettled feelings she experienced while in Brazil. She very effectively tries to put the reader in the same frame of mind as the narrator to highlight how significant this disorienting feeling was to her experience in exile.

The reader is disoriented while reading the text through Scott's modernist style. Much of it is told through stream of consciousness and the end of the text is a play that

[2] Enacted in 1920, the legislation was meant to prevent men from kidnapping and moving women and girls, specifically white, between state lines for prostitution, but the vague language about morality and debauchery allowed numerous cases to be brought up under the act.

seems to be completely unrelated to the memoir. The stream of conscious reads like her dreams, and sometimes is a description of her dreams. One part of a dream about her home goes, "The lean cow that strays under the tree is the smile also. She crops grass in the smile, in the smile – she crops grass, endless. Endless boats, endless white sails, endless smile on the sea" (75). This scene is interrupted by the cries of her son. She choppy short sentences and repetition create a dreamy tone that slows down the narrative. When the dream is interrupted, it is abrupt and thus disorienting for the reader. At some points the narrator seems to be having conversations with herself, switching between first and second person point of view. Immediately following a paragraph that ends with "We talk . . ." the narrative switches to second person: "You are not a woman at all" (220). It goes on in second person for just the paragraph and then switches back to first person. Although it is clear that Scott is talking to herself, working through her insecurities and frustrations, the reader is put in the place of Scott. When she says, "The gnats besiege you your body is angry," the reader becomes Scott, feeling her pain and discomfort (220). At one point she states, "We are fading, fading away in the depths of isolation. We are only memories now. Everyone has forgotten us. Perhaps we are already dead" (Scott 199). Scott feels so isolated in Brazil that she feels like a ghost, a memory that will be forgotten. This feeling of isolation, of ghostliness is reflected in the style of the memoir. The reader's grasp on the plot at points seems to be fading and fading and one must stay alert to keep up with Scott's style of writing. It is important for the reader to share these disorienting feelings with the narrator, so that they can empathize with her seclusion and confusion. Scott wants empathy for what she sees as unfair treatment by her home and her people.

Scott feels resentment toward "people at home who disapprove of what they consider our 'immoral' life" (Scott 7). She consistently shows bitter antipathy toward the Southerners that betrayed her. At one point while in Brazil an American doctor's wife attempts to connect with Scott; this is a moment for her to escape her isolation, to find a friend, but Scott chooses not to divulge her Southern heritage, not wanting to connect with this woman. The narrator states:

> She tells me immediately that she is a Southerner and, I can see, means me to infer that she is an aristocrat. From a recent habit of secretiveness I fail to retaliate by informing her that my grandmother came from Maryland and that my grandfather was a Virginian. I am trying to take her attitude lightly, but the atmosphere she creates leaves me very much depressed. (105)

Scott can see what Mrs. Beach is attempting to do by claiming Southern heritage and Scott does not take the bait. Scott explains it as a new "habit of secretiveness," a habit developed while in exile. It is not just that she is Southern, but that she is also an aristocrat. The judgmental, hierarchical society that Scott has just escaped, the reason for her exile appears in Brazil and Scott does not wish to make this connection and this is why she has become secretive. She is cynical toward the attitude that Beach displays and describes the interaction in terms of a fight by using the word "retaliate." It seems to be a verbal battle that Scott could win if she disclosed her own Southern heritage. Scott chooses not to engage Beach because of the "atmosphere she creates." This atmosphere is redolent of so much that Scott is trying to escape; it is a reminder of the Southern society that forced her into exile. The presence of the Beaches is the South following Scott into exile, haunting her throughout the narrative[3]. Scott describes the "atmosphere" that Mrs.

[3] Scott does not mention the Confederados, so it unclear whether the Beaches are a part of this group, but it seems significant to note this particular history when Scott finds a community of Southern people in Brazil.

Beach creates, reminiscent of descriptions of ghosts affecting the atmosphere of the places they haunt, changing the mood of the people around them. The Beaches are representative of the "ghostly matter" Scott is attempting to escape: the judgmental, aristocratic South. Paul Christian Jones in "Recovering Southern Identity in Evelyn Scott's *Migrations* and *Escapade*," argues, "Scott claims to be 'very much depressed' by Mrs. Beach's attitude – which to her represents a presence, even in South America, of the imagined community and the value system that she had hoped to escape by fleeing the US South" (571). Although Scott feels alone and deprived, she chooses to remain in this condition rather than connect with a Southerner. To bond with this woman would be accepting the South after what Scott feels is an unforgivable treachery. It is particularly the "value system" that Jones mentions that Scott so desperately wants to escape and what leaves her feeling so isolated. In this particular interaction with her past and her heritage, Scott chooses change. Although it would certainly make her life more comfortable, she would rather live with the discomfort than go back to the same thing she is trying to escape. Scott confronts this ghost, acknowledges its presence and is able to move on from it.

But Scott still cannot escape the South; no matter how far she travels, her home will haunt her. Dorothy Scura notes: "The images of the mansion of her birth and the cottage of her residence haunt her life, emblematic of the fall in family fortune that began with her parents, never as prosperous as earlier Thomases and Dunns, and continued in Elsie's peripatetic and poverty-haunted life" (xiii). Because she is the "white daughter of a well-to-do family" Scott is expected to live a certain life, and failure to live up to these expectations adds to her sense of being haunted. She is haunted by her family's wealth,

especially in Brazil where she no longer has it. She lives in abject poverty in Brazil, a condition that she is not used to and cannot manage. While living in poverty "the mansion of her birth" plays a role in her inability to adjust to this new life. When Nannette visits Brazil she is in disbelief at the life her daughter/niece is living and is never able to adjust to this life herself. Nannette is like a ghost, a reminder of all that Scott could have if only she had decided to remain in Louisiana. Scott seems to feel bad for her aunt: "Poor Nannette! She was born with a gold spoon in her mouth and she doesn't understand what has become of it" (99). Although Scott has difficulty adjusting to life in Brazil, she contrasts her own struggles with those of Nannette. Scott wants the reader to know that she does not share the same aristocratic sensibilities as her aunt. The sarcasm of the earlier quote is indicative of Scott's criticism of her aunt and the aristocratic Southern life she represents. Nannette seems to be ignorant and naïve – to have been born with "a gold spoon," but once the spoon is removed cannot figure out where it has gone. Throughout the text Nannette does not truly understand their situation. It is because of her Southern heritage and the values she inherited as a Southerner that Nannette cannot comprehend. Scott states, "She has a perpetual vague interest in her environment, in our future, in the possibility that John and Uncle Alec will reinstate us in the material surroundings which, she believes, belong to us by right" (81). Scott notes that this is what Nannette believes, not her own beliefs. Nannette feels a sense of entitlement as a Southerner, and even outside of the South expects the same treatment. She is in such disbelief at their lot in Brazil because she truly believes that it is her right

to be a wealthy aristocrat. She also believes that as a Southern belle a man will save her, either her husband or her son-in-law.[4]

Although Scott is critical of Nannette, she does not exempt herself from this critique; Scott recognizes her own prejudices. Scott's sense of isolation is also highlighted by the class differences she experiences in Brazil. In New Orleans she was a member of the upper class and was used to a certain lifestyle, a lifestyle starkly contrasted with her experience in Brazil. Scott ironically notes her own class prejudice while in the foreign country while also criticizing the upper class society where she learned this behavior. With sarcasm she notes the "sin of failure" that is the cause of poverty in Brazil (157). Her critique again shows how callous she believes Southern society to be, that they will judge people in poverty as sinners because they do not have wealth. Clearly, poor people are failures and this is a sin. When Scott notes this, she is living in poverty and so acknowledging her own sin and failure in the eyes of people back home in the South. Although Scott tries to remove herself from this society, she cannot completely break with the traditions and culture so ingrained. She discovers that she carries the prejudices with her throughout Brazil. She judges every single maid that they hire and uses her white American status to receive healthcare in front of the poor, native Brazilians waiting at the clinic. Scott describes the scene: "Then I told him in broken Portuguese that his hospital was disgraceful, that I was a person accustomed to receiving courtesy, that I had been waiting more than an hour, and that I must have attention at once" (155). Scott sounds like Nannette in this scene with a sense of entitlement based on

[4] In actuality Nannette/Maude Dunn was stranded in Brazil when her husband divorced her for desertion and then married a woman Evelyn's age. Upon realization of the fact, Maude was driven almost insane.

her former status as Southern, white and wealthy. She informed the doctor that she is "accustomed" to better treatment and therefore entitled to similar good treatment above the poor natives that are not accustomed to such courtesy. Jones argues, "She also acknowledges the difficulty of ever escaping this dynamic, even for those, like herself, who criticize it. That is, the impulse to preserve or to try to regain privilege that one once held may be too powerful for people, including herself, to resist" (572). She tries to resist using her status to "regain privilege" but ultimately gives in. Scott does not want to be like Nannette, she does not want to act or feel superior, but it comes out of her nonetheless. She explains, "I know that really I haven't the least democratic feeling. I treat people of all classes with perfect equality only because I imagine myself so superior to everybody that on my part graciousness is a case of noblesse oblige" (154). Although Scott realizes that she is different than Nannette, she also recognizes that her "graciousness" is only an attitude learned as the daughter of a wealthy, white family in the South. She learned that she was obligated to treat those beneath her with politeness. Inherent in her generosity or politeness is the assumption or belief that she is better than those people. In this quote she uses the same sarcasm to describe herself, as she does to describe Nannette in other scenes. Although she is critical of Nannette, Scott realizes that she is not much different. The major difference is that at least Scott seems to recognize her superior attitude and is critical of it. In writing her memoir she confronts her own race and class prejudices, inherited from her family and community. These particular phantoms seem to be the most difficult for Scott to challenge, and this makes change or progress problematic as well.

Pineau's autobiographical narrative is from quite a different perspective, but there are numerous similarities. Pineau is Caribbean, black and living in the latter half of the 20th century, apparently with nothing in common with Scott, a white Southerner in the first half of the century. One similarity is that Pineau is originally from the metropole, Paris, seemingly a place of privilege, as is Scott. Pineau is also haunted by home and finds it impossible to escape. Pineau's struggle to find a home where she is accepted and comfortable, like Scott's, is also an attempt to find an identity; she feels isolated and lost throughout the narrative. Pineau's story, as the title suggests, stems from the story of her Man-Ya, Julia. It is also the story of her mother, Daisy, as well as her own. Like Scott's narrative, it utilizes numerous fictional techniques to create a sense of isolation and confusion. It does not follow a linear plot, and goes back and forth throughout the narrative. One chapter is composed solely of unsent letters that Pineau wrote to Julia as a child. Another is founded on the seven plagues of the Bible and is more about the history of the Caribbean than individual women. Both authors use these techniques common in fiction to convey the sense of isolation and disorientation to the reader, because it is so significant to their experiences as exiles. Pineau experiences discrimination as a woman, black person, a Guadeloupian, and Parisian and attempts to escape her identity as a Parisian, as Scott tries to escape her Southern identity. But Pineau has another heritage, her Guadeloupian family, as a means of escape.

These feelings of being isolated and adrift are a common motif in Pineau's works. Njeri Githire in "Horizons Adrift: Women in Exile, at Home, and Abroad in Giséle Pineau's Works," explores the role of women in exile in many of Pineau's novels, but with a particular focus on *Devil's Dance (Chair piment)*. Githire notes, "The merit of

Pineau's work lies in the well-crafted accounts of flawed, deluded, but endearing people of African descent in search of a self-fulfilling solution to a present suffering whose sources lies in a past that haunts" (89). Pineau is not only haunted by her home of Guadeloupe, but by the history of the entire Caribbean, a history of slavery and colonialism, as well as the history of the descendants of slaves stolen from their homeland and displaced in the Americas. The discrimination she faces is steeped in roles established during colonialism. Her story is the other side of Scott's; Scott is attempting to escape the past of her white, slave-owning ancestors – ancestors that created Nannette's sense of entitlement and Scott's feelings of superiority and privilege. Pineau wants to escape Paris, a land where she is the victim of white people's feelings of superiority and privilege. Both women are haunted by the past and by their home, neither of which they seem to be able to fully escape.

As a child in Paris, Pineau experiences racism daily, especially in the classroom. Githire notes, "In the highly autobiographical and self-revealing *L'exil selon Julia*, racism is an everyday part of life for the young narrator" (77). Her classmates want to touch her hair and treat her like an exotic pet. She describes it as "the annoying habit they had of touching my braids, soft as wool, fleece" (56). The children pet her as they would a puppy or a lamb. When she does well her teachers use her as an example of how easy assignments are, rather than praise her work. The teacher shouts, "'Children! The black girl has already finished! So you can do it too!'" (41). On a daily basis she is treated like something that is not quite human; either she is a pet, a dog or lamb, or she is nothing, invisible. When her mother speaks to the teacher, the teacher stops the unfair and offensive treatment but also stops all contact. Pineau says she became "invisible." It is

clear the white teacher and children assume they are superior to Pineau because she is black and Caribbean. The most traumatic experience is when her teacher forces her to sit under the desk as a punishment. Pineau describes the disturbing scene:

> So, she punished me by forcing me to go under her desk. Now, I go there in almost all her classes. Like a dog in a kennel. I obey. I breathe in the odor of her feet. I can see the hairs of her fat legs squashed under her stockings. I clench my teeth so as not to cry. I can hear the pupils' voices. I am ashamed. I am afraid. (113)

This moment haunts Pineau for years and she is so frightened that she does not tell her family about the punishment, it is only revealed in one of the unsent letters to Julia. The shame she felt in that moment, continues for much of her life. Again she feels like a pet, a dog, being punished by her owner. The master position the teacher assumes reflects the historical master/slave dynamic that haunts so much of Pineau's autobiography. The other side of the coin is seen in Scott's narrative: Scott is a product of the slave-owning Southern elite, Pineau is the product of the slaves so mistreated by Scott's people. Pineau knows that her skin color is why she is treated differently, but her Caribbean heritage plays a role as well. It is not just her race, but her ethnicity and class, play a large role in her treatment. Even though she speaks Parisian French and has lived her entire life in Paris, the narrator is not considered truly French by the white people there. In an interview Pineau describes the ongoing problem: "In the eyes of France, we are still considered a former colony, there is a form of condescension. The Antilles are fine when it's *le boudin* (sausage) and *le zouk* (local music), but as far as our literature is concerned, they don't believe in it" ("Interview," 185). If Guadeloupe or Martinique are still considered colonies, then the people of France are going to continue to look at people from these "colonies" as different and inferior. The racism of colonial times will continue

to haunt Caribbean immigrants in France as long as this idea persists, which is seen in the treatment that both Pineau and her grandmother receive in the autobiography.

Pineau describes black people of the diaspora as "the world's outcasts" (*Exile,* 84). It is not only their skin color: her parents and her Man-Ya are out of place in Paris because they do not speak Parisian French. Their accents mark them as different and less than. Pineau's parents made sure the children were never taught Creole, to avoid this same discrimination, but they were still treated differently. The opposite is the case for Pineau when she moves to Martinique and then Guadeloupe at the age of fourteen. Because she speaks Parisian French and not Creole, she is marked as different. Pineau is teased at school: "They laugh at my Creole, sprinkled with RRRs . . . They laugh at my ignorance about things basic to survival here" (142). Although Pineau feels a stronger connection to the Caribbean, she was not raised there and so she does not quite fit in with the other children, but at least here she has friends and the teasing is in jest and not a punishment from the teacher. It is not just a language barrier, but Pineau is ignorant of so much about Caribbean culture: the food, the animals, these are the "things basic to survival" that Pineau lacks. Just as she did not quite fit in in Paris, she is isolated in Martinique and Guadeloupe as well. In the Caribbean, Pineau deals with a different sense of isolation, but here she has hope, something she never felt in Paris.

Race and language play a large role in *Escapade*, as well. Race is inexplicably tied to the poverty in the text and Scott's sense of isolation. Scott consistently struggles with the language barrier; she moves to Brazil without any knowledge of Portuguese, while her husband has been to Brazil before and speaks it fairly well. Language is one of the first markers of exclusion for Scott in Brazil. In an exchange with her maid she notes,

"I understand that, but the rest of her speech was a harsh murmur of guttural sound and depressed me with its strangeness" (1). She can only understand the tone and attitude, the rest is "harsh," "depressing" and "strange." She could understand the tone and sometimes the general meaning of the maid, but the actual words are just sounds. She characterizes the Portuguese language as "guttural sounds" indicating that she does not even view it as a civilized language, as she would English; it is more animalistic than human. Later in the same scene she explains what it is like to listen to her husband speak to the maid in Portuguese: "In the interchange of unintelligible noises I felt my exclusion from the life about me, my helplessness" (1). It is when she sees her Southern, white husband speak the language freely that she truly begins to feel isolated. When John is not around, she can feel superior to the women and look down on their strange language, but she must confront her own inferiority when she sees another Southerner, another white person, speak the "strange" language. As she states, this is when she begins to feels her own "exclusion." She realizes that she does not fit in Brazil and feels helpless as well. She must rely on John for almost everything, including communication, and this dependence contributes to her sense of isolation.

In the scenes where language plays such a large role, race is subtly intertwined with the tension. In the article, "South from the South: The Imperial Eyes of Evelyn Scott and Katherine Anne Porter," Janis P. Stout argues that "Racial anxiety haunts the text almost as insistently as poverty and isolation" (Stout 19). It is particularly in the scenes where Scott notes the language barrier that racial tension haunts the memoir, but it shows up in other scenes as well. While the Portuguese language is associated almost exclusively with black and brown bodies for Scott, it is in the scenes that are not about

language that the reader can see the way racist beliefs infect other aspects of her thinking. Scott notes what she considers "the racial attitude toward plumbing," based on signs asking for cleanliness, which Scott believes to be nonexistent in this country – Brazil is a dirty place with dirty people. Racial anxiety is also highly present in the numerous descriptions of the female servants. Scott describes one: "She was tall, black, with a grotesque face and a cunning, understanding smile" (61). She often notes their brown or black skin and "stiff" hair. Much of what she sees in Brazil is "grotesque," including the language and the people. The anxiety that seems to haunt Scott so much is that in Brazil Scott does not maintain her status of superiority. The maids laugh at her, mock her, pity her and are confrontational. In these moments Scott is disoriented by the upset in the racial hierarchy. She realizes that she is living in the same homes and poverty as these women, but still feels superior. About one of her maids, Petronella, she states, "I feel a continual obligation toward her – an apology that I am not able to overcome my repugnance to her" (86). Her "repugnance" is based in both beliefs of a racial and economic superiority, as well as moral superiority. Scott knows that her own feelings are repugnant, hence her "obligation" for an apology, but she does not attempt to change her own beliefs or behaviors, only to apologize for them. Scott realizes that she is prejudicial, racist, and condescending, but is not able to overcome these feelings. She is haunted by racial attitudes from her homeland. It is ironic that she fled to Brazil to escape discrimination and prejudice, but continues to hold onto her own prejudices.

Stout argues that this superior attitude is inevitable when people from the world of the colonizers visit the world of the colonized. The history of imperialism, colonialism, slavery and racism will haunt the postcolonial worlds, no matter the intentions of the

visitor. Scott would be haunted by this history because she is a member of the world of the colonizers; she is coming from the metropolis. Stout states:

> But in fact *Escapade* is not apolitical. In such a document of the latter-day contact zone between Euro-Americans and the postcolonial world, every gesture is always already politicized. However much travelers from the metropolis may wish to write as individualistic rebels, the act of travel is unavoidably contextualized by a history of imperialism, and they themselves are steeped in a culture which assumes its innate and historical superiority and its expansive mission. (Stout 16)

So although Scott views herself as a rebel and is critical of Southern attitudes of superiority, she cannot escape the fact that she is still a member of the Southern community and carries the same feelings of superiority. As a white woman visiting Brazil, racial tension will haunt her experience. The fact that she has the freedom to flee her own country and live in Brazil differentiates her vastly from the poor Brazilians that she looks down upon. While in Brazil she might live in the same or similar conditions, but her presence immediately marks her as different. These women would not be able to flee to the States to escape persecution or shame.

Although written sixty years apart, the treatment of women is a prevalent issue in both autobiographies. Scott's resentment stems from the feeling that her agency and power has been taken away. The newspapers paint a portrait of John, her husband, as a predator and Scott as a helpless victim. She states, "What I resent most deeply is the attempt to deprive *me* of responsibility for my own acts. To have John sent to prison as though *I* had not equally selected the condition to which we have been brought!" (17). Her use of italics to emphasize the personal pronouns shows that she feels that she does not have control over her own identity. This is related to the fact that she does indeed feel helpless in Brazil, because she needs John for financial support and for basic

communication. For this reason she must emphasize that she can make her own decisions, that she is her own person and not the property of someone else. Scott resents her portrayal as a victim, a woman that cannot make her own decisions. She claims that she not only entered into the affair voluntarily but chose to flee to Brazil as well. Scott chose exile, a decision Pineau says her mother also chose when she moved to Paris with her new husband. Scott wants the public and her family to understand that she is capable of making her own choices. Even in Brazil she is treated differently because of her gender, a prejudice she had hoped to escape. She resents being treated like a "lady" while in Brazil, because of the motives behind this treatment. Scott states, "Men show me respect only as they respect the physical belongings of another. They don't really respect me, but John's property" (39). Respect is given to John's property, which is considered proper etiquette, but this only reminds Scott of her own helplessness as a woman. Really this is respect for John and not Scott. Out of deference to another man, men treat his wife like a lady. The misogyny she is so critical of in the Southern United States is not something she is able to escape when she chooses exile in Brazil, just as she cannot escape her own racist and classist attitudes. Scott assumes that these attitudes are unique to the U.S., to the South, but learns that similar attitudes are common elsewhere.

The treatment Scott faces in Brazil is reminiscent of Pineau's feelings of being treated like a pet or exotic animal. She states, "I felt like an animal for sale who was being examined for good points and I hated myself because I didn't find it possible to say anything" (19). In this scene, Scott is describing a tailor measuring her in a shop in Brazil. Again Scott feels helpless and so endures the feelings of discomfort and isolation without ever speaking her mind. She feels shame as did Pineau, when she states that she

"hated" herself for not doing anything about it. Pineau also felt shame for enduring the humiliation. Throughout the narrative, Scott feels as if she is completely helpless to the men around her, particularly the male doctors. Of Dr. Januario she states: "Women exist for him in two categories – those one goes to bed with, and those who are ill. He would like to despise all of them. Woman is an inferior creature" (53). She describes her doctor as a misogynist that hates women, yet she has no other option for healthcare. It is another humiliating experience to have to rely on this doctor for care, when she feels that he despises her. Tim Edwards, in "Magnificent Shamelessness: Recovering (Uncovering) the Female Body in Evelyn Scott's *Escapade*," explains, "The male gaze . . . haunts *Escapade*" (Edwards 8). This is most apparent in the scenes with her doctor, but the male gaze does indeed haunt the text throughout the story. In some of the apartments and homes they rent Scott is not allowed or at least is discouraged from being in public areas without her husband because she is not safe around the men. When her husband going out of town he discourages her from eating in the communal dining room: "He advises me to have everything served in my room, as the male boarders might prove annoying" (38-39). John is worried that Scott will be harassed by the men staying in the hotel and so discourages her from being in a public space with them. She says that the men will be "annoying," so not necessarily dangerous. But the fact that it is her husband telling her this, it would seem that he is worried about her safety. At another residence Scott decides for herself to stay out of communal areas: "I seldom go into this sala myself for I don't like to be scrutinized and commented on as if I were inanimate" (10). In so many of the scenes Scott is aware of the way men are looking at her body and in her helplessness to stop their gaze. They treat her like an animal, by talking about her as if she is not in the

room. It is only when she has a man, her husband, by her side that she receives human like treatment from the men.

The cruel, racialized and gendered relationships are mirrored in the menagerie that Scott accumulates while in Brazil and it is to these pets that she dedicates the text: "To Adam, the monkey; Dinah, the tan and white bitch; the armadillo, a small unrelenting secret; the owl; the hawk; the deer; the mangy little chicken who lived in a cotton nest after its leg was hurt . . . my friends who are dead, who loved me for no more than the food I gave them" (x). Rather than connect with the humans around her, Scott chooses to surround herself with pets; submissive animals that do not judge or discriminate. She then dedicates her autobiography to this menagerie of animals, animals that she has lost and that only loved her because she kept them alive. Her cynicism is apparent in this dedication; rather than dedicate it to family or friends she chooses the animals that she feels loved her for pure reasons. One of the most poignant scenes is when her husband brings her a pet bird: "John has brought me a toucan that drags about with a chain on its leg or sits in a huddled plaintive heap at my feet" (152). The bird represents two different types of submission: forced submission by a chain and docile, loyal submission at the master's feet. Scott notes,

> I realize the cruel element in this passion for pets. I love them because they are subject to me, because I cannot be hurt by them, and it flatters me to give to them without anticipating a response. Perhaps that is really my attitude among human beings. At any rate I much prefer the society of these creatures to the society of the people I have known in the past. (244)

Scott has the same attitude toward her pets as she does her maids. This scene is similar to her feelings toward Petronella, an obligation to care for the girl because she seemingly could not care for herself, a bit of noblesse oblige. Out of her feelings of helplessness and

isolation Scott creates a world where she is in control and no longer alone. She has power over her animals and with this power creates the kind of community that she craves: one free of judgment and in which she is the one with the power.

For Man-Ya, discrimination is a burden women carry throughout life. The narrator notes, "Back Home, she [Man-Ya] said she used to cross over raging rivers and scale steep *mornes*, carrying on her back her load of misery, and the misfortune of having been born black and female" (7). For Man-Ya, being black and female is a burden that she and others like her must carry throughout their life. This burden is a "misery," because it brings only pain for Man-Ya. Pineau and her Man-Ya experience discrimination in different ways. As a child in Paris, Pineau recognizes the way people look at her grandmother, but she does not connect this to her own treatment at school until later in life. When Julia first moves to Paris, Pineau and her siblings feel no connection to their grandmother. They look at her with eyes similar to the white Parisians: she is a strange old woman, a relic of the past. Pineau explains, "We think of her as a creature from another era, so old, with abrupt manners" (44). Man-Ya is the ghost of Guadeloupe for Pineau and her siblings. Furthermore, Man-Ya experiences another layer of racism in Guadeloupe, because she is a very dark skinned black woman; she is treated differently than the lighter skinned immigrants in Paris. She is also treated differently that the lighter skinned black people and creoles in her own country. Her husband abuses her brutally because she is so dark. Man-Ya's ruthless husband, Asdrubal, is a mulatto and looks down on his wife's dark skin. It is because of this abuse that Man-Ya's son takes her from Guadeloupe and brings her to Paris. Although she was abused and discriminated against, Man-Ya still has hope and wants to return to her native

land. Man-Ya's memories and food haunt the family in Paris and particularly young Pineau. She develops a desire for Guadeloupe, the type of nostalgia that Man-Ya has for her home country, yet Pineau has never lived there. Pineau begins to feel that Guadeloupe is truly her home, not Paris. She describes the longing: "The longing for home manifests itself everywhere and all the time. It appears in the absence of colors in the sky of the traveling spirit, which lives on nostalgia" (89). In this example haunting is much more positive than the haunting Scott experiences, but Pineau is still haunted because she cannot have Guadeloupe. It is a presence in her life that she cannot truly experience, like the ghost of a loved one that can never return.

Neither woman, Scott or Pineau, feels at home in her homeland, or in her land of exile. Scott states, "I know my country is not here around me where the pale light through the banana leaves is thin and poignant, nor there, where the palm trees sway like young girls dreaming after last nights' dance. But as the endless undulations pass the shore – the endless surf, the endless sky – I feel it is somewhere" (71). Scott does not feel like she has a home. She is aware that neither Brazil, nor the States is her home. Scott does have hope that her home is out there somewhere, but it is a very faint hope and her ultimate attitude is dark, like the tone of the memoir. She has hope that she will find a place where she belongs and an identity that fits; the "endless surf" and "endless sky" emphasize her optimism that the world is large enough so she will be able to find a space where she fits. In this instance there are endless possibilities, but this also makes the search for a home a daunting task. Unlike, Pineau, Scott does not feel a connection with either land; she feels like an exile in both. Even though she feels like the South has rejected her, she states, "I am home sick. Something squeezes up my heart and gives it a fine thin pain. Homesick

for what?" (201). Scott cannot name what it is that she desires because her anger and resentment prevent her from yearning for the South. She is homesick for a home, a place where she belongs, a place to be safe and comfortable. Before the scandal, New Orleans was this home. What she truly craves is a sense of belonging, a sense of identity. Pineau is also craving an identity as she struggles with what it means to be French, Creole, Guadeloupian, black, and female.

Unlike Pineau or Scott, Man-Ya does have a home, no matter where her physical being resides: "Her body stays there, with us; her spirit wanders tirelessly between France and her Home Country, Guadeloupe, where every day she hopes to return" (7). Man-Ya is full of hope: a desire and belief that she will one day see her home again. Her son brought her to Paris to save her from her husband's abuse, but Man-Ya never wanted to leave. To deal with her feelings of homesickness, Man-Ya is able to spiritually move between the two locales. The way that her spirit is able to wander across the ocean between the two countries reinforces her presence as a ghost in the text. She has a haunting presence because she seems to not always be in Paris, even though her physical body is there with Pineau. She also immerses her grandchildren in her home through food, language and story-telling. She has such a deep connection with Guadeloupe, with her homeland, that she never truly leaves the island and is able to bring the island to her grandchildren. Through Man-Ya, Guadeloupe haunts the family.

Pineau's homesickness manifests as a feeling of loss: "For a long time I had the feeling of having lost something: a formula that once upon a time would unlock jails, a sovereign potion that would release knowledge, a memory, words, images" (10). Pineau feels that to truly understand who she is and to finally be herself, she must unlock the jail,

because she has felt like a prisoner for most of her life. She is trapped in her black skin and in Paris. For Pineau, to live in exile, is to live as a prisoner, trapped in a placed that is not home. She must return to her homeland to finally feel like herself, to finally be herself and be free. This freedom would not only be physical, but more importantly would be mental and spiritual; she hopes to discover knowledge and memories that will help her better understand her history. Living in Paris is living in exile for Pineau and for her Man-Ya, Julia. To escape this exile, they both must return to Guadeloupe. Pineau states, "My life began in that very place, even if I didn't yet exist" (15). For Pineau, her life began before she even existed, pointing to the transgenerational nature of her memoir. Her story is her mother's story and her grandmother's story and they cannot be separated. She must return to her beginning, to her past, to make sense of her present. This is why the text is consistently haunted by the past, for Pineau the ghosts are always there. Githire's point about *Devil's Dance* is relevant here: "The verdict is categorical: to fully understand her present, Mina first has to delve into the past, go back to the place where it all began: to Guadeloupe. As was the case in Pineau's previous works, the source of Mina's ailment lies in ancient struggles whose scars and wounds are the visible emblems of an invisible heritage" (83). It is this return that will unlock the jail that prevents Pineau from feeling like she has a home or an identity. It will unlock the "invisible heritage" that she does not quite understand because it is in Guadeloupe that she will begin to experience and know the "ancient struggles" that haunt her family. For Githire the struggles manifest as scars and wounds, but I argue that the manifestation is in phantoms and hauntings. The scars and wounds are the metaphor for the pain and suffering so many people have felt in the Caribbean and in Guadeloupe specifically, but for Pineau she does

not have the scars that her mother and grandmother have. She is haunted by the past that caused such scars and wounds and can feel the "sting" of those wounds even though she did not suffer the first blow.[5]

Githire also refers to the past as "ancestral trauma" in explaining the transgenerational nature of Pineau's memoir (Githire 84). And while Guadeloupe is a source of comfort for Pineau it is not without its traumatic aspects. Whether in Paris or Guadeloupe, colonialism, slavery and racism haunt Pineau because it is a part of her history, her family's history, her people's history. Having lived in both the metropole, Paris, and the colony, Guadeloupe, Pineau is able to experience the effects of colonialism in varied and numerous ways. The brutality and violence of colonialism and slavery clearly haunt her and her family when Pineau describes the islands. Pineau illustrates first landing in Martinique: "Walking over a land that has bled so much, breathing continually the stench of the sufferings of slavery, which did not blow away, just like that, on the wind of Abolition, sucking the bones of despair, one is forced to understand the rage, and also the fear" (23). The ghosts are visible in this scene with imagery reminiscent of death: the land bleeding the blood of her ancestors, the "stench of slavery," and the "bones of despair," the corpses of the past. The blood, the smell and the bones conjure images of death and the bodies that haunt the island. Her Man-Ya explains, "Painful ecstasy. Understand that this Country, like Guadeloupe, has always haunted your heart, even if it was lost far from your sight" (139). Although the trauma of violence and cruelty has always haunted her heart, Julia describes it as painful ecstasy. The oxymoronic phrase highlights the love-hate relationship Pineau and her Grandmother have with their home,

[5] Paul Laurence Dunbar, in "Sympathy," states, "And a pain still throbs in the old, old scars/And they pulse again with a keener sting—" (lines 12-13).

their past. The Caribbean has haunted Pineau in positive and negatives ways; it is a home where she can feel like she belongs, but a home with a very painful past. And this home is not as welcoming as Pineau had hoped as a child; the transition is not as smooth as Pineau imagined in her dreams.

Scott's story does not follow the same trajectory as Pineau's. Returning to the United States would not be an escape from exile in the same sense. She would escape the poverty and the isolation she feels due to language and class, but she would also be returning to a country that still does not accept her actions. Scott and John will still be judged and it is possible that John will be arrested upon return. The end of the memoir is ominous: "A heavy iron door opens, rolls back from one world's end to another, and lets me out" (259). That she felt trapped behind an iron door indicates just how dark her exile was; Scott describes it as if she were in a prison or a cage; her description is similar to the jail that Pineau feels that she is locked in while in Paris. Both women feel the need to unlock the door that is holding them back. But this is not the end of Scott's text; a modernist and difficult play follows the memoir. It is untitled, only labeled as section seven, but Scott later referred to it as the "Shadow Play" (Callard 24). This section is often ignored or dismissed: "it is best disregarded" (Brown 68). But Scott herself insisted on the significance of the play and its inclusion in her memoir. The surrealistic play is dark and portentous, representative of her attitude toward the return to the States. She was unsure about her return and did not know what to expect, but her attitude is not positive. It reflects her attitudes about the ridiculousness of aristocratic superiority and is also critical of religion, a source of much of the judgment placed upon herself and her husband. The main characters are ridiculous caricatures: "Mr. Bulle staggers to his feet

and reveals his jauntily curled tail" (263). One of the main characters t the dinner party has a tail, which is never explained, but showcases the ridiculousness of the wealthy people in charge. The main female at the dinner party, Madame Dina, turns into a goddess, "a marble-like figure," at the end of the play, whom they all begin to worship (273). Scott is critical of the nature of worship and who or what people choose to worship. In the end the aristocrats that have been abusing and taking advantage of their staff confess. Aaron states, "'The alter is bare. We who have promised so much have nothing wherewith to deck the altar'" (274). At this, the maid offers up what little she has. Scott highlights the cruelty of those in power and the kindness of the oppressed. In the Shadow Play Scott calls out her detractors, calling them "bare." The play ends with, "Silence and darkness, as it was in the beginning" (286). Scott does not experience the light that Pineau describes in her memoir; in fact it is the opposite. Scott's memoir is framed in terms of darkness.

Scott states, "Darker, darker, darker. The night is dark and the ocean is like a shadow upon another shadow" (15). The paragraph then ends with a final "Darkness." And the Shadow Play at the end of the memoir ends in darkness as well. The mood of the entire memoir is dark and completely devoid of light. Her narrative is framed in darkness reflecting the stark difference in the two memoirs discussed in this chapter. Also one of the final images of the memoir, before the play, is of a ghost: "the ghost of the sea that one time covered it" (259). This image reflects Scott's feelings of ghostliness while in exile. The darkness and mentions of ghosts create the haunted mood of the entire narrative. By the end Scott is still struggling to find the light and the memoir is not the end of the journey. The play acknowledges that although she is leaving Brazil and

returning to the States, the problems that forced her into exile still exist, class hierarchies, racial hierarchies and religious righteousness will await her in the South. Thus, although Scott has confronted some of her ghosts and there will be change, all of the problems have not been solved. This is a task far too big for one woman, but her memoir has made an attempt at moving forward. She has at least made her story known, her voice heard and in the writing of her memoir learned much about her own identity. She leaves the memoir with a much more stable sense of who she is, than when she began it. So while the problems are still there, they are no longer in the shadows, Scott's memoir shines a spotlight on what she believes to be the cruelty and hypocrisy of the South.

The major difference between these women's stories is hope, particularly in having a source of hope. Scott sees hope as negative, a disease. She is neither happy in the U.S. or in Brazil and she does not have hope for a better future in either country. She states, "The most terrible disease – the disease which we thought ourselves cured – the disease of hope had returned to us" (247). The "endless surf" and "endless sky" references earlier are the only glimmers of hope that Scott offers in the memoir, and they are meager. As an exile, Scott learned to never hope. When she does begin to hope again, it is not a good thing because the hope is rooted in a return to the States. She is upset when she recognizes the sensation of hope and views it as a weakness, the first step toward disappointment. She is disappointed over and over again and so tries to abandon all hope for a better future so as to prevent further pain and disappointment. In the autobiography it is not made clear whether Scott's return to the U.S. is positive or negative, but she does not return to the South. Scott writes her autobiography from New York City, a sign that while she accepted a return to the States, she would not return to

her native South. Jones states, "That even the Southern community's rebels and outcasts – like young Scott, eloping to Brazil – cannot ultimately escape being 'imprinted' by it [The South] speaks volumes about the coercive power of this community and the identity it creates" (577). Scott recognizes the "coercive power" of her homeland and is critical of it throughout the memoir and although she realizes it is a part of her, she continually tries to escape its "imprint." It is in her racial and class prejudices that the audience can see the South's imprint on Scott and her struggle with the knowledge that she cannot escape her heritage. In writing her memoir Scott is grappling with this struggle and attempting to come to terms with her own ghosts, inherited from her family and her community. Her refusal to return to the South is the change that comes from Scott's confrontation. The progress is not vast and will not have a large impact on the community, but it is change and a step forward and so creates opportunity for a different future, one free of the ghosts that held back Evelyn Scott.

Although Pineau feels isolated in both France and Guadeloupe, she does have hope for a better future. The adjustment to a different language and culture is slow, but Pineau is confident that she will adjust. She states, "And I will be myself in my people's country" (125). As an exile, Pineau never felt that the people in Paris were her people, but she does feel this way in Guadeloupe, even though she struggles to fit in. Scott does not feel like she can be herself in her "people's country." Once in Guadeloupe, Pineau finally feels like she is with her people. Although she initially thought Man-Ya a complete foreigner, an alien that could not possibly be understood, she eventually comes to identify with not only Man Ya, but Guadeloupe, as well. This is possible because Pineau has a connection to both France and Guadeloupe and because she is not alone.

Man-Ya created "a solid rope bridge between Over There and Back Home," through her stories and her food (165). Through memories and recipes, Man-Ya maintains a strong connection with Guadeloupe while in Paris and she passes this connection on to her granddaughter. In the food she cooks and the stories she tells, Man-Ya gives Pineau a home. It is because of Julia's exile that Pineau is able to escape her own exile. In an interview, Pineau explains, "It is then, an exile by inheritance. I was born in Paris, I am Parisian. But I was in exile with my grandmother" ("Interview," 182). Scott does not have this connection. She does not have a Man-Ya to link her to either land. Although Pineau and Scott are both rejected by their homelands, the South and France, Scott does not have a secondary home as a place of comfortable exile, like Guadeloupe is for Pineau. Pineau has a source of hope, while Scott does not. In her article, "Transgenerational Trauma in Gisèle Pineau's *Chair Piment* and *Mes Quatre Femme,*" Bonnie Thomas states, "Julia is a shining light in Pineau's story, conveying considerable strength in the face of the traumas of her personal and national history. She is not only able to transcend the painful legacies of the past in her own life but she also transmits a positive model to her descendants" (Thomas 36). The mother figure in Scott's story is Nannette and she is the exact opposite of the "shining light" that Man-Ya is for Julia. While Scott and Nannette experience exile together, Nannette is not a role model. She does not comfort Scott or create a sense of nostalgia for her home. Nannette does haunt Scott and remind her of home, but for Scott home is not a place of comfort, but a place of discomfort and pain.

For both of these women in the Global South, the values and attitudes of their homeland continually haunt them, affecting their present. It specifically haunts their

sense of identity. Scott claims, "I was a ghost" (30). She does not feel complete and is searching for a way of understanding why she feels like a ghost, and why she is forced into exile. As a ghost she wanders continuously between places, never fitting in, in opposition to the way that Man-Ya can move between places but as a way of helping her to fit in. Scott hopes that in escaping the South, she will be able to escape the values of the South, but learns this is not possible. It will continue to haunt her no matter where she goes. Pineau learns a similar lesson: she will continue to be haunted her by her heritage, whether she is in Paris or Guadeloupe. Ultimately in confronting their ghosts, both women are able to change, a sign of progress and what Avery argued is the end result of telling "ghost stories."

Gordon argues that the result of confronting that which haunts "will not be a more tidy world, but one that might be less damaging" (19). Narrating the past is a way of learning from history, of making sense of past horrors. It will not stop the horrors from ever happening again, but it might help alleviate the pain and prevent further damage. The exile must confront the ghosts of history and the way they do this is in telling their stories. Gordon differentiates ghosts and haunting from trauma: "Haunting is a frightening experience. It always registers the harm inflicted or the loss sustained by a social violence done in the past or in the present. But haunting, unlike trauma, is distinctive for producing something-to-be-done" (xvi). The something that must be done is addressing the problem, once the ghost appears it can no longer be ignored and so the past can no longer be repressed, ignored or forgotten. For Gordon what must happen is change, once the specter is acknowledged then everything changes. I argue that the exiles in this chapter all confront their ghosts through narrating their stories and in this

confrontation force change to happen. The change is not necessarily positive or negative but it is different and thus progress, because the women narrating their stories are able to move forward with a better or at least different understanding of their past and the way that it haunts.

Each text explores the issue of being homesick for illusive ideas and lands. They are both aware of the plurality Said mentions, aware of their "simultaneous dimensions," but they cannot always identify their feelings toward these dimensions. Pineau's narrator is homesick for Guadeloupe, although she has never been there. She is homesick for a home she has never actually experienced. She is haunted by this feeling that she is missing something, a thing which she cannot identify. Her only experiences with Guadeloupe are through the stories of her Man-Ya and a brief visit as a young child. In contrast, Scott experiences a feeling of homesickness, but cannot identify what she is missing. She has physically experienced her home, the South, but is bitter toward her native land for the restrictive morality that forced her into exile. The way that Scott is haunted is in this sense darker or more sinister than the nostalgic haunting in Pineau's narrative. Looking at these two autobiographical texts together, the audience can see the struggle of two very different women longing for a home and longing for an identity. Both Scott and Pineau are critical of the treatment of women and show the difficulty of being a woman in exile. The texts share a history that haunts each of the women's lives, marking their exile and preventing them from feeling comfortable in their home and their land of exile. Each woman has a different experience, although both marked by discrimination, but what ultimately distinguishes their experiences is their attitude toward the future, their ability to hope. This difference is in the way that each woman confronts

her own ghosts and thus the attitude she has toward her home and those ghosts, by the end of the narratives.

## Chapter Two

## Haunted by Violence: Ghosts from the Plantation

> *"We have inherited many of their sorrows and sufferings that do not disappear. Today still, we are haunted by that violence because our ancestors were denied their humanity, subjects and objects of commerce, exiled, deported, raped, assassinated, and that was only 150 years ago" - Gisèle Pineau, "Interview"*

In an interview, Gisèle Pineau points to the ways that violence continually haunts descendants of slavery. Because slavery was such a violent and horrific system, the tragic events never fade from individual and communal memory. As Pineau states people in the present have "inherited many of their sorrows and sufferings." This can be seen in *Exile According to Julia* even though it is 150 years later, the violence is still present. Although Pineau was not alive during slavery, she can still feel the effects of the system. Pineau feels that she has inherited the suffering of her ancestors, which manifests itself in the prejudice and racism that she experiences on a regular basis. Jean Fisher in "Diaspora, Trauma and the Poetics of Remembrance," argues,

> Slavery and colonialism forced the dispossessed to depart into a history no longer simply their own – one marked by confrontations with radical difference in which the dignity of humanity itself is violently withdrawn from them. The legacy for the surviving generations of genocide and slavery is that the present remains resonant with the belated effects of the horrifying past. (191)

Pineau's interview, as well as in her memoir, showcase Fisher's argument; the effects of slavery and colonialism haunt Pineau even though she lives 150 years after abolition. It is not just the violence of slavery and colonialism, but the way that humanity is "violently withdrawn" from the dispossessed. An important aspect of the argument for this project is the way that history is taken from people; it is "no longer simply their own." The history of Pineau's mother and grandmother and all of their ancestors is not just their history; it is

the history of the entire family and of the entire island. In this chapter, two novels exemplify the ways that violence haunts people well after the event: Edwidge Danticat's *The Farming of Bones* and William Faulkner's *Absalom, Absalom!*. Danticat's novel tells a tale similar to the suffering described by Pineau, but Faulkner's text is clearly from a different perspective. Faulkner's mostly white characters are haunted by a different history, the history of a white, slave-owning class. Just as Evelyn's Scott's memoir is from a different perspective from Pineau's in the previous chapter, this chapter will also explore two differing perspectives in the master/slave dynamic that haunts both the Southern U.S. and the Caribbean.

Edwidge Danticat's *The Farming of Bones*, published in 1998, tells the story of the Parsley Massacre, also known as el Corte (the Cutting) in Spanish and kout kouto (the Stabbing) in Kreyól, which took place in October of 1937. Border disputes between Haiti and the Dominican Republican were common and a contributing factor to anti-Haitian sentiment. By 1937 many Haitians were immigrating to the Dominican Republic for land and work and some Dominicans were becoming upset about the growing Haitian labor force. There were accusations of Haitians ruining the country because they were criminals. Trujillo promised Dominicans that he would "fix" the Haitian problem and genocide was his solution. Over the course of several days Dominican soldiers killed thousands of Haitians living in the Dominican Republic, at the order of then Dominican ruler Rafael Trujillo.[1] Soldiers often used the word parsley as a way of identifying Haitians, and the violent Spanish and Kreyól names come from the practice of using

[1] The exact number of deaths is unknown, but is often cited as being between 15-20,000. For more background on the massacre and Haitian/Dominican relations see Michele Wucker's *Why the Cocks Fight: Dominicans, Haitians and the Struggle for Hispaniola.*

machetes, rather than guns to commit the murders. Trujillo ordered his soldiers to use machetes in the hope of blaming Dominican peasants for the massacre. Amabelle, the narrator of the novel, explains: "Many had heard rumors of groups of Haitians being killed in the night because they could not manage to trill their 'r' and utter a throaty 'j' to ask for parsley, to say perejil" (114). The French creole speaking Haitians had difficulty pronouncing the Spanish word for parsley marking them as foreign to the soldiers. The novel is the fictional story of Amabelle and her survival of the Massacre, as well as the story of the Massacre itself. It focuses on this historical event because it continues to haunt both the Haitian and Dominican people.

William Faulkner's *Absalom, Absalom!* is specifically the story of Colonel Sutpen, and more generally the story of the rise and the fall of the South. Quentin Compson began school at Harvard in 1910 and this is when the story is being told. Quentin follows Sutpen's arrival to Mississippi in the 1850s, the Civil War, and Sutpen's fall after the War. Both *The Farming of Bones* and *Absalom, Absalom!* are fictional stories based on historical events that haunt the characters throughout their lives. In an interview on the 75th anniversary of the Massacre, Danticat stated:

> So the history sort of overshadows the present at the same time and there's always a fear of repeats, which is why it's so important when people come together to talk about the past, not just for the sake of talking about the past, but also to talk about how we can create a different future with what we know of the past. ("Dominicans, Haitians Remember Parsley Massacre")

Both Faulkner and Danticat are attempting to talk about the past through their novels in an effort to make sense of the events and learn from them. Each novel attempts to address the violent history and understand how this powerful history shapes the present and influences the future. The novels are not "just for the sake of talking about the past," they

are an important spotlight on specific aspects of a violent history. Unlike much of the Southern literature of reconstruction, Faulkner does not romanticize the plantation of the South; instead his novel is a critique of the violence associated with plantation culture. Danticat wrote her novel to expose an aspect of Dominican and Haitian history that is often overlooked, yet so important to both countries.

Numerous authors of the Caribbean have addressed the horrors of the Trujillo regime, just as numerous American authors have addressed the impact of the Civil War, but the Parsley Massacre is not a common subject, even in history books. Junot Díaz's *The Brief and Wondrous Life of Oscar Wao* and Julia Alvarez's *In the Time of Butterflies* are two of the most popular novels written about Trujillo and his impact, both from Dominican writers, but they are not about the Parsley Massacre. Danticat's *The Farming of Bones* is one of the most prominent novels to address the issue from a Haitian perspective. Authors have explored the ways in which *Absalom, Absalom!* and numerous works by Faulkner are haunted by race, miscegenation, homoeroticism and much more, but in this chapter I focus on the ways in which the characters are haunted by the violence of the Civil War or Parsley Massacre and the violence of the plantation, and how this haunting affects memory. In both of these novels, the characters are haunted by the past, creating a fractured and incomplete memory, which in turn impacts the characters' sense of identity and self. Just as the hauntings of homeland affected the identities of the women in chapter one, hauntings have a large impact on the characters' sense of self discussed in this chapter. Jamaica Kincaid captures the problem in *A Small Place*: "The people in a small place cannot give an account, a complete account, of themselves" (Kincaid 53). Memory and identity are inextricably connected for the people of a small

place, so if a person's or community's memory is fractured, so too is their identity. Because these people lived in such small places their memories and identities are intertwined and inseparable. The people of Faulkner's small community, Yoknapatawpha, are also in a small place. Judith and Henry are described as being "marooned at birth on a desert island: the island here is Sutpen's Hundred" (79). Sutpen's Hundred is like an island for the Sutpen family, because they are isolated. Quentin in particular cannot give an account for his people or himself, a problem central to the novel. In these novels, their memories and identities are violently fractured making it difficult for the characters to move out of the past even into the present, much less into a possible future.

To begin, Sutpen has a clear connection to Haiti, particularly shown in *Absalom, Absalom!*. Sutpen and the people of Yoknapatawpha are haunted by the Caribbean throughout the narrative[2]. Slavery made it difficult for the North to associate their southern neighbors with America, so they began to connect them with the Caribbean. But it was not just slavery that caused the South to be associated with the even farther southern regions. The aristocratic and European plantation culture prominent in the Caribbean was also associated with the South. Many early observers in the nineteenth century noted the similarities between the South and Caribbean, some calling it the "extended Caribbean" or "American tropics" (Cobb 12). The same relationship of the South with the Caribbean is a major part of Sutpen's design in *Absalom, Absalom!* Sutpen was in Haiti during the 1820s and 30s and without first making his fortune in the

[2] The people of the community are horrified by the presence of Sutpen's Caribbean slaves because of the success of the Haitian Revolution. They feared the wild Caribbean slaves would corrupt the docile American slaves.

islands and then importing his labor from there, Sutpen would not have been able to carry out his plans to the depth that he did in the novel[3]. Sutpen even goes so far as to bring a Martiniquen architect to design his plantation home. His French-style home is modeled after the plantation homes of those in the European, Caribbean colonies and his entire design is based on a Caribbean model. Barbara Ladd in *Nationalism and The Color Line in George W. Cable, Mark Twain, And William Faulkner*, notes,

> It is certainly of some ironic import that the architect for Sutpen's mansion should be a colonialist Frenchman from Martinique, because in so many ways the slave culture that the Anglo planter of the Deep South inherited (if not the slave culture he envisioned) was established upon a West Indian, predominantly French and Spanish foundation. (143)

The irony that Ladd notes is that Sutpen's design is more closely related to a colonial, Caribbean model, rather than an American or Southern model. Faulkner made the connection between the South and Caribbean a major part of *Absalom, Absalom!* showing the effects of slavery on the descendants of the white-slave owning class, like Quentin Compson.

Sutpen's Haitian slaves are particularly frightening to the people of Yoknapatawpha. There were continued anxieties about mixing "his wild stock with their tame" and "the wild blood which he had brought into the country and tried to mix, blend, with the tame which was already there" (48, 67). Southerners are worried that the Haitian slaves will taint their African American slaves, that their wildness will contaminate the tame nature of their slaves. What this meant was they were afraid the Haitian slaves

[3] The discrepancy of dates is discussed in Richard Godden's work: "*Absalom Absalom!,* Haiti and Labor History: Reading Unreadable Revolutions." In reality, by 1804 the Haitian revolution had ended and brought independence to the nation, but in the novel Faulkner has Sutpen on a plantation working slaves in Haiti in the 1820s as if the Revolution had not happened yet. Godden argues that this is not an accident but an intentional error on the part of Faulkner.

would start an uprising in America. Sara Gerend, in "'My Son, My Son!': Paternalism, Haiti, And Early Twentieth-Century American Imperialism In William Faulkner's *Absalom, Absalom!*," argues, "Haiti shadows Faulkner's plantation South as a haunting threat" (Gerend 17). The haunting threat is the threat of revolution: "In the South, Haiti is synonymous with revolution" (Godden 686). The violence of the revolution is horrifying for the people in the South, especially because many slave owners were killed and their homes burned. Their fear is for their own lives and safety. The narrator notes, "his crew of imported slaves which his adopted fellow citizens still looked on as being a good deal more deadly than any beast he could have started and slain in that country" (Faulkner 28). To the white Southerners, Haitian slaves equate to dead white slave owner, making them more deadly anything else they can imagine. They prefer their small community to stay small and do not want any outsiders, especially coming from Haiti. Even Sutpen is not accepted by the citizens, even though he is a white slave-owner himself.

Quentin spends the entire novel trying to piece together the history of Colonel Sutpen because it means so much to his own identity, but Colonel Sutpen is characterized as a monster and is referred to as the "demon" by Miss Rosa and Shreve. Sara Edelstein in "'Pretty As Pictures': Family Photography and Southern Postmemory in Porter's *Old Mortality*," argues that Quentin's identity is broken because of his need to piece together his history. She states, "He longs to understand his regional identity and this requires the piecing together of various family histories. And yet, Quentin cannot exist apart from this history, for even as he assumes an objective pose, he remains implicated in the very structures he interrogates" (151-152). Quentin cannot exist apart from the history of Sutpen; he is forever connected to the demon of Jefferson County which makes it

difficult for him to reconcile his own identity with that of Sutpen. The monstrous history of slavery violently fragments cultural memory in the South, which in turns fragments Quentin's sense of self. Because Quentin is a descendent of the slave-owning class that Sutpen embodies, he is privileged in the South and this privilege is what implicates him in the structures that Edelstein mentions. Although Quentin has never been a slave-owner, he is implicated in this structure through the story of Sutpen, Yoknapatawpha, and the South, and he cannot come to terms with this connection. Gretchen Martin in "'Am I Going To Have To Hear It All Again?': Quentin Compson's Role as Narratee in *The Sound And The Fury* And *Absalom, Absalom!*," argues,

> For Quentin, the loss of beauty is more psychologically manageable than the possibility that 'the South,' which Shreve is so interested in hearing about might not reflect, as his grandfather suggests, "a spot of earth which might have been created and set aside by Heaven itself," but rather again according to his grandfather, "a theatre for violence and injustice and bloodshed." (59)

Quentin cannot accept the fact that his heritage, and the history of his people, is so incredibly violent and cruel. He does not want to be associated with the "theatre of violence and injustice and bloodshed," and it is this conflict in his mind that makes his memory and the story so fractured. If Quentin were able to accept the historical accounts of the South and the plantation, he might have a chance to move on, but as we see in *The Sound and the Fury* he is not able to do this; his life ends in suicide.[4] And is not just Quentin, the refusal to accept the historical record is seen in the literature of the South

[4] Scholars attribute Quentin's suicide to either or both his incestuous relationship with his sister and his inability to accept his past and the story of the Sutpen family.

immediately following the Civil War, such as the stories of Thomas Nelson Page. Page writes romanticized tales of paternal slave owners and a grateful, happy slaves.[5]

*The Farming of Bones* also has a clear connection to the U.S. in what the Haitians refer to in the novel as the "Yanki invasion," which haunts them everywhere they go, particularly in the Dominican soldiers that slaughter so many of the Haitians. The soldiers were trained by the U.S. military at the time of the invasion, between 1914 and 1934, and have "a common inheritance from their training during the Yanki invasion of the whole island" (Danticat 234). Whereas slavery and the Civil War haunts *Absalom, Absalom!*, Danticat's novel takes place well after abolition and Haitian independence, in the early 20th century. In this novel, the characters are haunted by imperialism at the hands of the United States and the Dominican government. Although it is after independence, the plantation still plays a large role in the lives of both Haitians and Dominicans, as I will show in this chapter. Yves makes comments about never giving in to the Yankis and it is clear that moving to the United States would be submitting to this imperialist power. Although the Trujillo regime is the primary source of pain and despair in the novel, the United States is not innocent and is subtly connected to the Trujillato. The connections between the United States and the Caribbean highlight the significance of reading these novels together, because side by side the overlapping influences and aftermath become all the more clear.

Ghostly and haunting imagery associated with violence is what connects the texts in this chapter and it is a common motif used in many Southern U.S. and Caribbean novels. Guadeloupian writer, Marysé Condé in *The Story of the Cannibal Woman*

[5] Read Page's collection of stories, *In Ole Virginia or Marse Chan and Other Stories*, published in 1887.

captures the reason the past often shows up as a ghost: “What do you do with the past? What a cumbersome corpse!” (120-121). The past is a corpse, a dead body that one must carry with them and often people do not know what to do with this corpse. The burden of this corpse is “cumbersome” for the people that must carry it with them throughout life. For Amabelle and many of the other Haitians in Danticat’s novel, there are numerous corpses to carry, because so many died in the massacre. Danticat gets her title from this ghostly image: “I knew he considered Joël lucky to no longer be part of the cane life, travay tè pou zo, the farming of bones” (Danticat 55). The cane fields in the Dominican Republic are a deadly and brutal place. It is the figurative burial grounds for many slaves and after slavery, many immigrant workers, like the Haitians in the novel. This imagery also foreshadows the gruesome massacre that is soon to come because the soldiers use machetes to slaughter the Haitian people, the same machetes used in the canefields. April Shemak in “Re-Membering Hispaniola: Edwidge Danticat's *The Farming Of Bones*,” explains: “Thus, the ‘farming of bones’ connotes the back-breaking agricultural labor of the canefields as well as the slaughter of bodies--a kind of cultivation of death where the machete, the canecutter's tool, becomes the modus operandi of the massacre” (85). Danticat connects the violent nature of the work the Haitian immigrants do in the Dominican Republic to the violence of the gruesome massacre highlighting the ephemeral lines that separate the two countries and their people. The violence and bloodshed of this event continues to haunt Amabelle long after the event: “We had too many phantoms to crowd those quiet moments when every ghost could appear in its true form and refuse to go away” (274). Amabelle is specifically haunted by the loss of her love, Sebastien, but also about the losses of so many others. For the Haitians that

survived the Parsley Massacre the ghosts of their past are almost impossible to escape; they are always there and because there are so many it seems that there are always more ghosts. The only way to escape is to work and keep their minds busy, because it is in the quiet that the ghosts appear.

Several times in *Absalom, Absalom!* characters are described as ghosts. Christopher Peterson in "The Haunted House of Kinship: Miscegenation, Homosexuality, and Faulkner's *Absalom, Absalom!,"* argues, "Faulkner's text is pervaded by a sense of ghostly inhabiting of one body in another" (244). Peterson is right that Faulkner's novel is flooded with haunted bodies and haunting bodies. Mr. Compson tells Quentin, "Years ago we in the South made our women into ladies. Then the War came and made the ladies into ghosts" (7). Miss Rosa is one of these ghosts. It is history that turned Miss Rosa into a ghost; before the war Miss Rosa was a lady but after this traumatic event she became a ghost because she could not move on, she was stuck in the historical pre-War South. Quentin is also described as a ghost and the imagery associated with their homes supports the ghostliness of both Quentin and Miss Rosa. When Quentin visits Miss Rosa it is a "dead September" and her room has a "dim coffin-smelling gloom" (Faulkner 3, 4). It is as if everything around Miss Rosa is dead. She is a ghost living in a coffin-like home. And Shreve believes she has lived like this for a long time; he states, "'That this old dame that grew up in a household like an overpopulated mausoleum'" (144). When she lived in Sutpen's home, it was like a "mausoleum," a home for the dead because it was haunted by so many different people. Similarly, Quentin and Shreve recreate the Sutpen history in the "tomblike air" of their dorm room (240). Quentin and Shreve are also living in a tomb, ghosts telling the history of the South. Betina Entzminger notes,

"Both Quentin and Miss Rosa are trapped in the past, living through the Sutpen family and its legend, and both are described as ghosts" (1). Both are ghosts because they are "trapped" by the past. They are trapped by the coffins and tombs that they live in and cannot escape the ghosts of the past, so they become ghosts themselves.

What traps them is the myths created after the war. These myths prevent the people of the South from dealing with their history. As Southerners continue to perpetuate these myths, the farther away from reality everyone becomes. It is not just Quentin and Rosa that are ghosts; the people of the South in general are ghosts as well. Quentin's home is described as "the deep South dead since 1865 and peopled with garrulous outraged baffled ghosts" (4). The South is full of ghosts, as if there is no longer a living person to be seen. Indeed, Shreve asks Quentin *"Why do they live at all*" (142). Referring to Southerners, Shreve wonders why they live at all, because it seems to him that they are not really living, because they linger in the past. Shreve can tell that they are not really living, that they are all ghosts. They are baffled because the myths tell them that the loss in the war was unwarranted and unjustified. The romanticization of the plantation made people believe that the South was on the right side of history and yet still lost. The South is described as a land full of the dead because it cannot find a way to leave the past behind, instead carrying the corpse with it everywhere. Quentin feels as if he is forced to listen to one of these ghosts, Miss Rosa:

> Listening, having to listen to one of the ghosts which had refused to lie still even longer than most had, telling him about old ghost times; and the Quentin Compson who was still too young to deserve yet to be a ghost but nevertheless having to be one for all that, since he was born and bred in the deep South the same as she was. (4)

Miss Rosa is a ghost that cannot leave the past behind; all she can do is talk about "ghost times" and it is because of her inability to move on that Quentin must listen to her stories and in turn what makes him a ghost. The danger of living with the ghosts of the past is in becoming a ghost along with them. Although Quentin is too young to "deserve" to be a ghost, it is a burden that he must bear. Miss Rosa, and others that cannot leave the past behind, turn the next generation into ghosts through their stories creating an unbreakable circle. Quentin attempts to break this cycle by making sense of the past and separating myth from reality, but it is a difficult and uncertain process. The hope is to *"know at last why God let us lose the War: that only through the blood of our men and the tears of our women could He stay this demon and efface his name and lineage from the earth*" (Faulkner 6). It is not just that the South lost, but that God let this happen. Quentin is trying to understand why this is and through Sutpen's story he begins to understand the cruelty of slavery and the plantation system, the "demon" that caused so much pain.

Charles Bon, Sutpen's shunned Creole son, is also described as a ghost: "Bon with that sardonic and surprised distaste which seems to have been the ordinary manifestation of the impenetrable and shadowy character. Yes, shadowy: a myth, a phantom" (82). Bon is a phantom that enters the life of the entire Sutpen family and Colonel Sutpen is especially haunted by this phantom that he thought he had left behind in Haiti; Sutpen's design includes an heir, but not a Haitian Creole heir. He wants a pure white heir to continue his design and so Charles Bon cannot be a part of Sutpen's family. When he befriends Henry Sutpen and comes home with him over break, Sutpen feels as if a phantom has entered his house. Ladd explains, "Bon is a ghostly spectator who seems condemned to haunt the site of a former life" (144). He is condemned to this ghostly life

because of Sutpen's decisions to abandon him in Haiti and because Bon could have been Henry, had not Sutpen found out that Eulalia, Bon's mother, was ethnically undesirable. Thus is seems that it is "the site of a former life," a life he could have lived under different circumstances. And Henry tells Bon that all three of Sutpen's children are basically ghosts when Henry to Bon states: "The three of us are just illusions that he begot, and your illusions are a part of you like your bones and flesh and memory" (277). Henry connects illusions to bones and bones to memory; the illusions that Sutpen begot, the ghosts, are mere memories haunting their own lives. It seems that everyone that Sutpen touches becomes a ghost; he makes Miss Rosa a ghost, his children ghosts, and 50 years later, Quentin a ghost. Peterson argues, "Falling from spiritual transcendence to a sort of spectral revenance, Sutpen engenders through his failure a series of ghosts that demand to be reckoned with" (245). Indeed, Sutpen has left a "series of ghosts" behind and each of them seems to haunt people to the point that they cannot live, thus the people are forced to reckon with Sutpen's ghosts. Because Sutpen, and more broadly the South failed, the ghosts left behind continue to haunt the land. It is the failure of the Southern plantation life that keeps so many Southerners from moving into the present; they continue to relive the past hoping for a different outcome, a success.

In *The Farming of Bones,* Amabelle is a Haitian immigrant working as a servant in the house of the Valencias. She is in love with a cane worker, Sebastien. When she hears about the massacre she attempts to escape with Sebastien's friend, Yves, after not being able to find Sebastien and assuming that he died in the massacre. Amabelle and Yves do eventually make it across the Massacre River[6] into Haiti, but they no longer fit

[6] The River is named Massacre not because of the Parsley Massacre but because of an event in the 18th century, when Spanish settlers killed over a dozen French pirates.

in with their people. When others look at them, Amabelle can tell what they are thinking: "We were *those* people, the nearly dead, the ones who had escaped from the other side of the river" (220). They are the survivors of the massacre, the "nearly dead." People look at them as if they are ghosts, which contributes to her sense of being a ghost. Just as Quentin and Miss Rose have been turned into living ghosts, so too are Amabelle and Yves. When in her hometown, Cap-Haïtien, she states, "I strolled like a ghost through the waking life of the Cap" (243). These characters are not only haunted by the past, but also haunt the present as well. History turns characters like Quentin, Rosa and Amabelle into ghosts that haunt the present, making it impossible for the past to stay in the past because their ghostly presences are constant reminders of the violence done throughout history. People stare at Amabelle because she reminds people of the Massacre and her presence is a painful signifier of a violent history.

Quentin and Miss Rosa are both haunted by Sutpen, and a host of other characters from the past. Quentin is home to the ghosts that haunt him: "He was a barracks filled with stubborn back-looking ghosts" (7). As a receptacle for the past and all of the ghosts that come with that history, Quentin is a conflicted and confused character. He is a transitory character: living in the North, but from the South and a ghost haunted by other ghosts, so he is between the worlds of the North and South and the worlds of the living and the dead. It seems impossible for Quentin to have a present, much less a future, a theory confirmed in *The Sound and the Fury*, with Quentin's suicide. Because the ghosts are "stubborn," it is difficult for Quentin to move forward, the past is constantly pulling him back. Even when he leaves Mississippi and the South, Quentin is followed by the ghosts of his homeland because the ghosts inhabit his being. This relates back to

Peterson's notion of Faulkner's texts having a "sense of ghostly inhabiting of one body in another" (244). Quentin is inhabited by the numerous ghosts of the South, all "back-looking," and so keeping him in the past as well. Quentin spends the entire novel looking back on the past, under the influence of the ghosts that inhabit his body.

The imagery of conjuring up the past lends to the ghostly sense of not being able to leave the past behind. It is not just that characters are ghosts themselves or are haunted by ghosts, but that they have the ability to summon ghosts from the past. This ability makes it clear that it is not just the ghosts that keep bringing history back into the present; people in the present participate in the process as well. Amabelle states, "Sometimes I conjured up the group from the border clinic" (Danticat 246). Amabelle conjures people from the clinic as a comfort, because these are the people she feels can identify with her experience. It is also as if Miss Rosa conjures the ghost of Colonel Sutpen: "Meanwhile, as though in inverse ratio to the vanishing voice, the invoked ghost of the man whom she could neither forgive nor revenge herself upon began to assume a quality of solidity, permanence" (Faulkner 8). Miss Rosa does not conjure a ghost out of a desire for comfort; her desire is for justice and vengeance. Amabelle is able to conjure ghosts from her pasts at will, in contrast to the ghosts that haunt her without her consent. The people at the clinic were all survivors of the massacre and so she feels a connection to them and would rather be haunted by those ghosts than the ones that died on the journey, such as Sebastien. Amabelle feels guilt for surviving, when so many others did not. She cannot make sense of why she survived and moreover does not know how to live her life as a survivor. She feels like a completely different woman, particularly because her body is maimed after the horrific beating she suffered. Miss Rosa conjures Sutpen for different

reasons; it is not out of comfort as Amabelle does with the clinic people. Miss Rosa seems compelled to talk about Sutpen, even though she does not want to see him. Miss Rosa is so hurt and confused by his behavior that she cannot move on without making sense of the story, which is why she gives the story to Quentin, she hopes he will one day write the story for all to read and one day make sense of the puzzle. Both Amabelle and Miss Rosa are searching for answers to the question "Why?" Why did this happen to them? By telling their stories they are hoping that someone will be able to explain why. W. Todd Martin in "'Looking for the Dawn' in Danticat's *The Farming of Bones*," argues, "Quentin's commitment to hearing the retelling suggests a desperate attempt to discover, perhaps with an outsider's help, resolution" (Martin 54). Both Amabelle and Quentin are striving for resolution to their stories. To tell the stories and to hear them is an attempt at this resolution, to find a conclusion, an ending.

Telling is important to Amabelle and the other Haitian survivors as well. She and Yves continually visit the capital where government workers are writing down the testimony of the survivors, but eventually they give up because they cannot be heard. About the patients at the clinic, Amabelle states, "Greater than their desire to be heard was the hunger to tell" (Danticat 209). All of the survivors want to be heard, but more importantly they just want to be able to tell their story. The listening is not as important as the telling. This is reminiscent of Danticat's reasons for writing the novel, because the Parsley Massacre is a forgotten tragedy. Danticat wants people to hear the story of this violent event, just as Amabelle and the survivors just want to be heard; they all have a "hunger to tell." As Mr. Compson told Quentin, "So what else can we do, being gentlemen, but listen to them being ghosts?'" (Faulkner 7-8). Once someone becomes a

ghost, the most important thing one can do is just let them tell their stories. And so Quentin listens to Miss Rosa; the people in the Capital listen to the survivors; and the readers of the novels listen to them all. It is the gentlemanly thing to do, according to Mr. Compson, to listen to Miss Rosa be a ghost. What he is saying is that it is the right thing to do, to acknowledge the ghost, rather than ignore it. Gordon argues that "we will have to learn to talk to and listen to ghosts" (23). The "ghostly matter" as Gordon calls it should not be ignored, otherwise the ghosts will continue to haunt. Telling is an important part of Gordon's argument, the telling of ghost stories is a necessary tool for moving in to the future. She argues, "Indeed, to fight for an oppressed past is to make this past come alive . . . obliterating the sources and conditions that link the violence of what seems finished with the present, ending this history and setting in place a different future" (Gordon 66). Telling is about providing and ending to a story that seems to have never been finished. Because the stories are untold in the case of the Massacre and obscured or fictionalized in the case of the Civil War, they were not able to have a conclusion. Telling is not about the past, but about opening up the future. But not everyone is able to participate in this process; Yves and Amabelle eventually leave and do not tell their story to the people at the Capital.

Yves decides that he does not want to tell his story to the government workers or the priests, stating, "'I know what will happen . . . You tell the story, and then it's retold as they wish, written in words you do not understand, in a language that is theirs, and not yours'" (246). His worries reflect reality, which is that the facts of the Massacre today are contested and the event is not often discussed even in history books. Yves is more concerned with the dissemination of the story after it has been told, than with the sole

desire or "hunger" to tell. He wants his story to remain his; he does not want it to be tainted or deformed. He has the opposite view of Miss Rosa, who wants the story heard and told for all to hear, even if she is not the one to tell it. Miss Rosa has the privilege of being white and upper class and so does not have the same concerns as Yves in her story being manipulated. Sandra Cox in her article "The Trujillato and Testimonial Fiction: Collective Memory, Cultural Trauma and National Identity in Edwidge Danticat's *The Farming of Bones* and Junot Díaz's *The Brief and Wondrous Life of Oscar Wao*," notes a "reticence to relinquish the past to those who cannot understand it" (115). Perhaps this is why Miss Rosa is willing to give her story to Quentin; she feels he will be able to understand it and therefore tell it properly. Whereas Yves feels the people in Haiti that did not experience the massacre, the priests and government workers, cannot understand his story and therefore cannot properly tell it.

This is a problem for both Amabelle and Yves throughout the narrative: the feeling that no one can understand their experience. The two try to have a romantic relationship because they feel that no one else can understand, but ultimately even they cannot understand each other's experience and the long lasting effects it has on them both. Eventually Amabelle realizes that telling will not suffice for her either. In "Re-Membering Hispaniola: Edwidge Danticat's *The Farming Of Bones*," April Shemak argues, "The survivors soon recognize that language is not sufficient to capture the horror of the events" (102). Even though the people have a hunger to tell, they realize that in telling they cannot capture the violent horror of the massacre. They can attempt to make people understand the trauma, but language cannot truly capture the event. But in their attempts to tell, the need for a voice is seen, the need to be heard. While Amabelle and

Yves are not able to be this voice, others are and this is part of the progress of telling their ghost stories. Ramos states, "By giving voice, even through fiction, to those who witnessed, suffered through and survived the Trujillato, Danticat and Diaz contribute to a counter-narrative that refutes the official history from which those voices have jumped" (110). Although Amabelle cannot tell her story, Danticat can by producing a fictionalized version of the very real events that were so traumatic to the Haitian people. Danticat's counter-narrative exposes the violence that was hidden for so long from the public eye, but was always a spectral presence for many Haitians.

What stands out about the haunting in the texts in this chapter from other texts in this project is the violence associated with the ghosts and hauntings. Peter Ramos claims, "Especially wherever history falls silent before inexplicable horror or injustice, the ghost embodies the haunting presence of the silent, invisible victims from that past" (50). Because the experiences of these characters are so violent and horrific, it cannot be expressed, thus leaving a silence, an absence. It is in this absence of language that the ghosts manifest, attempting to articulate what the characters cannot. This is why Amabelle claims that she must keep busy because the ghosts come in the quiet.

One particular aspect of the nightmarish massacre haunts Amabelle more so than others: parsley. She explains why this herb is so important to her and other Haitians: "We used parsley for our food, our teas, our baths, to cleanse our insides as well as our outsides. Perhaps the Generalissimo in some larger order was trying to do the same for his country" (203). Parsley plays such a large role in the daily lives of the Haitians, that when it becomes a tool for torture and murder it is almost impossible for Haitians to escape the instrument of their pain. Trujillo takes a sacred herb for the Haitians and

makes it a deadly reminder of their place in Dominican society, a reminder of the deaths of their loved ones, and Amabelle and others realize that he is using an herb associated with cleansing to cleanse the Dominican Republic of Haitians. Amabelle and Yves attempt escape, but they are eventually caught in the capital city of Dajabón and it is here where she is tortured and beaten almost to death. The soldiers stop her group and demand that each one say parsley:

> At that moment I did believe that had I wanted to, I could have said the word properly . . . But I didn't get my chance. Yves and I were shoved down onto our knees. Our jaws were pried open and parsley stuffed into our mouths. My eyes watering, I chewed and swallowed as quickly as I could, but not nearly as fast as they were forcing the handfuls into my mouth. (193)

Leading up to this moment, Amabelle witnesses other members of her group beating beaten and tortured, viewing what will soon happen to her. Danticat's language stresses the violence of it: they were "shoved down" to their knees and their "jaws were pried open." In this moment they have no control over their bodies, they are being violently controlled by their torturers. Eventually Amabelle passes out from the pain and stress: "I closed my eyes and entered a darkness of parsley" (197). It takes a long time for Amabelle to recover both mentally and physically and she never fully recovers. After this traumatic event, Amabelle continues to taste parsley and is sometimes haunted by the flavor long after the torture, and the "darkness of parsley" continues to haunt her. The herb that was once a comfort, a daily source of cleanliness, becomes a source of pain and suffering. From the long lines at the Capital that continue for months, it is clear that many other Haitians are similarly traumatized by the violence of the massacre; for months they wait to tell their stories. The ghosts in the novel are the only way Amabelle can articulate the pain of her experience. Cimitile argues, "Ghosts are elusive and unveil the

inadequacy of language itself to present their reality: 'present' and 'absent' become obsolete and incongruent vocabulary when dealing with the phantasmic" (92). Even though Amabelle attempts to tell her story, she finds that she can't, the words are elusive and Cimitile says. She cannot completely describe her torture and instead offers us the haunting imagery of ghosts as a constant presence in her life, a sign of her need to deal with the past.

The violence of *Absalom, Absalom!* is not just the violence in the Southern U.S.; violence in Haiti is central to the origins of Sutpen. It is Mr. Compson, Quentin's father, who tells him about Sutpen's time in Haiti, using stories heard from his own father, General Compson. The language Mr. Compson uses is reminiscent of Danticat's description of the cane fields. He describes Haiti as such: "A little island set in a smiling and fury-lurked and incredible indigo sea, which was . . . halfway between the dark inscrutable continent from which the black blood, the black bones and flesh and thinking and remembering and hopes and desires, was ravished by violence" (202). Mr. Compson describes Haiti as a place of violence, particularly violence against black bodies. Faulkner emphasizes the death, the bones and flesh that are ravished by the violence of slavery and colonialism. Sutpen participates in the violence inflicted on black bodies in Haiti as an overseer on a sugar plantation. While there he quells a slave rebellion on the plantation, presumably through violence of some form (he also marries and impregnates a Creole woman, Bon's mother, while in Haiti). Sutpen brings this violent attitude toward slaves and black bodies to Mississippi. Mr. Compson goes on to describe the planting of sugar, as well as men: "the planting of men too: the yet intact bones and brains in which the old unsleeping blood that had vanished into the earth they trod still cried out for vengeance"

(202). Danticat describes the sugar fields as the "farming of bones," while Faulkner describes them as the "planting of men," both authors use these agricultural and labor oriented metaphors to describe the violence of slavery and the plantation. The metaphor that Faulkner utilizes is one that is usually positive: one plants a seed which grows into something strong and beautiful, a common metaphor for children growing into adults, but Faulkner turns this metaphor into a dark image of death and violence. The men that are planted go with their "bones," "brains," and "blood" and they cry out even in death. General Compson knows the violence and horror that takes place in the cane fields of Haiti through the stories he heard from Colonel Sutpen, and through Sutpen this violence is brought to Mississippi and thus associated with the Southern states.

The story of Sutpen, in the chronology of the novel, begins with violence which continues throughout the novel. His arrival in Mississippi is a violent eruption: "Out of the quiet thunderclap he would abrupt (man-horse-demon) upon a scene peaceful and decorous" (4). It is as if Sutpen's arrival is a storm come to disrupt the beauty and calm of Jefferson County. And the readers later see just how disruptive Sutpen's presence in Jefferson truly is. There is also the violence of the wrestling matches Sutpen plans for local entertainment. In his barn he pits his slaves against each other for the amusement of white men in the town: "The white faces on three sides, the black ones on the fourth, and in the center two of his wild negroes fighting, naked, fighting not like white men fight, with rules and weapons, but like negroes fight to hurt one another quick and bad" (20). Faulkner makes it clear that the wrestling matches are more violent than the regulated fighting that the white people of Jefferson County might expect or participate in, such as

a boxing match or a duel: there are no rules or weapons.[7] Sutpen attempts to create a primal scene of survival in an attempt to relive the violence he saw and experienced on the plantation in Haiti. Sutpen thrives off of the violence in these matches, so much so that he participates in them as well. He fights his own slaves at these matches and his wife, Ellen, witnesses the spectacle: "seeing not the two black beasts she had expected to see but instead a white one and a black one, both naked to the waist and gouging at one another's eyes" (20). Ellen was aware of the matches, but not that her husband was fighting as well. It is the fact that he participates in the violence that horrifies Ellen the most. This is the last straw for her, especially because both of her children witness the violence and the daughter, Judith, seems to enjoy the spectacle more than Henry. In "*Absalom, Absalom!,* Haiti and Labor History: Reading Unreadable Revolutions," Richard Godden contends,

> Southerners might recognize that when Sutpen 'enter [s] the ring' with one of his slaves, he does so with 'deadly forethought,' not merely to retain 'supremacy [and] domination', but to enact the pre-emptive counter-revolution, crucial to the authority of his class. Furthermore, the fights are staged as a social education. Attended by white and black (who form 'a hollow square... white faces on three sides... black ones on the fourth'), the scenes in barn and stable are part of a class apprenticeship; Sutpen's son is required to attend at least once, and his daughters (white and black) watch illicitly (689).

Sutpen uses these matches as a way of asserting his author as slave owner and master of the plantation, as well as his authority in the large community. He also uses them to teach his children these same values and practices. This is what frightens Ellen, that her children will learn what Sutpen is trying to teach them. The match is brutal in the way that it is set up, the men are naked or half naked and with no weapons or rules it becomes

[7] Grant Bain in "Boxing Yoknapatawpha: Faulkner, Race, and Popular Front Boxing Narratives" connects Sutpen's boxing matches to two great African American boxers of the time, Joe Louis and Jack Johnson, and racial tensions in America.

even more vicious in the eyes of the spectators. The gouging of eyes mirrors Ellen's wish that she and her children had not seen the violence. In witnessing the event Ellen sees what she did not want to see, much like the characters that are haunted by the ghosts, seeing the past that they do not wish to see.

The violence of these memories and histories disrupts the narrative of the texts reflecting the fractured cultural memory of people in Haiti and the U.S. South. Faulkner's novel is narrated in a non-linear order by several different narrators. Miss Rosa, Quentin and Mr. Compson are the three main narrators, but Shreve also contributes to the story. Furthermore, part of Mr. Compson's story comes from his father, General Compson, who gets some of the story from Sutpen himself. And Charles Bon also contributes when Miss Rosa gives the letter he wrote Judith to Quentin. As well as multiple narrators Faulkner chooses to organize the narrative in a non-linear fashion. Danticat's novel is also disrupted, but not by multiple narrators, instead the narrative is disrupted by chapters written in alternating present and past tense, focused on the relationship between Amabelle and Sebastien and then a re-telling of the massacre. *The Farming of Bones* begins with one of the Sebastien chapters, told from the present in Haiti, well after the massacre. The next chapter goes back to the Dominican Republic, a few days before the massacre begins. The novels continues in this order, constantly disrupting the story with Amabelle's memories of her time with Sebastien, all imbued with the pain of loss and the joy of love. Heather Hewett in "At the Crossroads: Disability and Trauma in *The Farming of Bones*," argues that this stylistic choice heightens the violence in the novel. She claims, "By accentuating the contrast between the violence of history and the intimacy of love, the narrative mimics the abrupt and searing pain of loss" (Hewett 130).

Danticat's narrative choice highlights the pain and the violence of the massacre, while also showcasing the intense love and intimacy of her relationship with Sebastien. This technique also demonstrates the mixture of past and present in the mind of Amabelle. As she tries to narrate her story, the present and past cannot stay separate because they are so intermingled. She tries to tell the history of the massacre, but her feelings about the loss of Sebastien and so many others is impossible to suppress and so it interrupts the narrative; every time she attempts to tell the story of the massacre, Sebastien comes to mind because he is so important to her time in the Dominican Republic. Hewett argues, "Amabelle narrates these events in the present tense, signaling an entry into the timelessness of memory and physical intimacy" (129). According to Hewett, Amabelle's present tense is a sign that memory is timeless, that it cannot be contained by the past. If it cannot be contained, then memory can constantly interrupt the present, which is exactly what it does in both novels.

The memory acts as a ghost in these moments. The memories of past events are the ghosts that haunt Amabelle and many of the characters discussed in this project. Memories and ghosts have much in common in the way that they can interrupt and disrupt the present, even though they are specters of the past. Suzanna Engman "Ghosts Know No Borders: A Look at the Functions of Ghosts in Wilson's Harris' Fiction in General and the Ghost of Memory in Particular" says that "it is through memory and through ghosts that the dead live on" (23). According to Engman, ghosts and memory have much in common, they both are ways of keeping the dead alive. In this way it would seem that it is impossible to be rid of ghosts, because there will always be memories. But she also suggests, "The ghost is an image of hope and rebirth, and this may be

incongruous to prevalent representations of death and ghosts as fearsome phenomenon" (25). Engman attempts to argue that ghosts can be images of hope, it is a matter of the ways one deals with them. She states, "The emphasis is not on changing reality but on apprehending it in a different way (26). So Amabelle and Miss Rosa and all of the others haunted by ghosts need to learn to see them in a different way. This is especially true for Quentin, whose view of history and his ghosts is skewed by an altered account of events. Ghosts can been an image of hope because they offer people the opportunity to confront their past and make sense of it, find a way of viewing it properly.

Amabelle wants the ghosts, the memories to go away, but does not seem able to make this happen. Part of the reason is that the Parsley Massacre is not the only traumatic event haunting her life. Amabelle lives and works in the home of the Valenica family because she was orphaned at a young age when she witnessed both of her parents drown in the Massacre River. When her parents disappear under the water she realizes the horror of event: "I scream until I can taste blood in my throat, until I can no longer hear my voice" (Danticat 52). The graphic violence of her parent's death, and also her reaction to it, the blood that came to her throat, showcase the horror of her past, something that she is not able to escape. This memory is recounted in one of the present tense chapters as she tells Sebastien the story. The image of her mother and father drowning continues to haunt her throughout her life, as she tries to make sense of what happened. At some points she thinks that her parents might have wanted her to follow them into the river, to be with them in death. Her mentor, Father Romain, tries to show her that memory can be a positive step in overcoming trauma: "His creed was one of memory, how remembering – though sometimes painful – can make you strong" (Danticat 73). Amabelle does not

agree with Father Romain's creed; she does not think it will make her strong because she has been remembering her parents' death for her entire life and it has not made her strong in her eyes.

The novel ends with her back at the Massacre River, where she bathes in the river nude, perhaps in a scene of rebirth and revival, except that just before she enters the water she thinks, "But nature has no memory. And soon, perhaps, neither will I" (309). At first it might seem as if Amabelle is attempting to commit suicide, but she continues to float in the water, and she is described as a "newborn" floating in the water. She is not attempting to end her life, but rather to start it anew. She wants to wash away the memories, the ghosts, which haunt her. This is why she hopes to have "no memory," she no longer wants to remember, to be haunted by the pain of her parent's death and the massacre that she survived. Hewett believes that the ending is a redemptive one: "We readers are left with a narrator who has found a place where she can be at peace with her body and the violence of her past, at least temporarily" (Hewett 141). Hewett finds hope in the ending, as do I. Even though Amabelle cannot tell her story to the Capital, she has found a way to accept the violence of her past and move past it. Although Amabelle has not yet made sense of her traumatic memories, she is continuing to confront them and through the novel has shared them, satisfying the "hunger" to tell.

In both of the novels, memory is far more than an image in the mind, clearly seen in the presence of ghosts, but also in the way that some of the characters experience memories that are not in the form of ghosts. Memories are often conflated with ghostly or haunting presences, showing that memories can take the form of ghosts, haunting people long after the original event. Miss Rosa describes memory:

> *That is the substance of remembering – sense, sight, smell: the muscles with which we see and hear and feel – not mind, not thought: there is no such thing as memory: the brain recalls just what the muscles grope for: no more, no less: and its resultant sum is usually incorrect and false and worthy only of the name of dream.* (Faulkner 115)

Miss Rosa compares memory to something in the present, something that can be seen, touched and smelled, while at the same time claiming that memory is not real; it is more like a dream than a historical fact. For Miss Rosa, memories are more about desire, what the "muscles grope for," than accuracy. Miss Rosa's description of memory captures the pain and horror of haunting memories: the ghosts of the past are not always accurate and can sometimes have more to do with longing than truth. This is why Miss Rosa needs Quentin to hear her story, because she cannot rely on her own account, her own memories. Her memories are ghosts that Quentin must reckon with and overcome. Hewett notes a similar definition of memory in Amabelle, "Her body still feels the events of the past, and her memory of being with Sebastien is so real that she compares it to flesh" (132). For Amabelle, memories are so real they become like flesh, not a ghost, but an actual human being with her. Memory is such a real presence in the present that it is difficult for the character to differentiate between past and present, which in turn makes it difficult for the characters to move past these memories. Miss Rosa felt that her memories were sensual, the feel, touch and smell were significant aspects of memory and Amabelle also has a sensual understanding of her own memories.

Reliving the past is a part of both novels as both Quentin and Amabelle continually relive moments from the past. The ghosts that haunt them are the same ghosts and they will not go away, no matter how hard the characters try to forget them or ignore them. Quentin thinks to himself,

> *Am I going to have to hear it all again* he thought *I am going to have to hear it all over again I am already hearing it all over again I am listening to it all over again I shall have to never listen to anything else but this again forever so apparently not only a man never outlives his father but not even his friends and acquaintances do*. (222)

It seems to Quentin that he will be forced to relive the story of Sutpen and the South forever and ever. For Quentin, it is a story that has been told many times before, yet he cannot make sense of it. He does not want to keep hearing the same story over and over again but he does not know how to start a new story. He will never be able to live in the present if he is continually hearing memories from the past, which eventually leads to Quentin becoming a part of the past. He has already been described as a ghost, but later in the narrative he becomes an active participant in the past as he and Shreve recount the story of Bon and Henry: Quentin sees himself riding next to Henry and Shreve next to Bon. They become a part of the story. Amabelle also continues to relive the past. She states, "I thought that if I relived the moment often enough, the answer would become clear" (309). She is speaking about her parents' death and is trying to make sense of the moment that so greatly affected her life. It seem that Quentin and Miss Rosa continue to relive the past in the hope of making sense of it, in the same way that Amabelle tries to understand her traumatic history.

One of the major differences in these novels, in terms of the particular argument in this chapter, is that Amabelle is a survivor of the massacre: she witnessed the tragic events in person, she was beaten by the soldiers; whereas Quentin is two generations removed from the trauma of the novel. He is receiving the story from others, some of whom also received the stories from others. Michael Kreyling in *The South That Wasn't There: Postsouthern Memory and History*, explains the phenomena. He argues, "This

trauma, happening to certain bodies in time, marks those bodies as primary carriers of identity. Bodies not so physically marked substitute memory for the actual wound, and work to validate that memory by preserving a continuous line of witnessing (telling and listening) from past to present" (22). So there are those that experience the trauma firsthand and have the physical wounds to act as reminders of the event; others only have memories, passed down from generation to generation to mark the trauma of past events. Amabelle is a "primary carrier" because she experienced the massacre firsthand, but Quentin does not have the actual wounds of his past, only the memories passed down by the primary carriers. But whether the character experiences the trauma first hand, the memories of the event can haunt them and disrupt their present and disrupt their sense of identity, which is why it is so difficult for both Amabelle and Quentin to make sense of their memories and their ghosts. Both characters want to understand the past and try to piece together the puzzle as a means of understanding who they are, of finding their own identity.

The most significant difference is similar to the difference between Scott and Pineau's narratives; Amabelle is able to find a way of viewing her past, so that the ghosts are no longer a negative haunting presence and Quentin is not. She is renewed by the river and is able to live with her memories, not as painful reminders of violence and suffering but as things of the past. Before she even gets to the end of the novel, Amabelle knows that she must find a way to move into the future: "For so long this had been my life, but it was all the past. Now we all had to try and find the future" (184). She is determined to do just that, find a future, and by going to the river to cleanse the past she is making progress. Quentin is not able to find a way to reconcile the past with the

present. It seems as if Amabelle is going to attempt suicide, just as Quentin does, but she does not as some scholars have argued.[8] W. Todd Martin contends, "Instead, she finds closure to the horrors she suffered, accepting the deaths of her loved ones. The river serves as an archetype of collective memory that, as Jurney implies, reconnects Amabelle with her past" (250). The river cleanses Amabelle and her memories; it cleanses her of her ghosts. Martin argues that is through her connections with other survivors, like the ones from the clinic and Father Romain that she is able to reconnect with her past. The last line of the novel states that Amabelle "looking for the dawn" (310). Rather than ending her life, she is ready to start anew, hence she is "looking for the dawn," the new day to begin.

[8] Nadège Clitandre in "Body and Voice as Sites of Oppression: The Psychological Condition of the Displaced Post-colonial Haitian Subject in Edwidge Danticat's *The Farming of Bones*," argues that Amabelle commits suicide.
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## Chapter Three

## Haunted by Love: Forbidden Desire on the Plantation

*"Behind those doors lay the beauty of the old days, and a sad hunger for them welled up within her. But she knew no matter what beauty lay behind, it must remain there. No one could go forward with a load of aching memories" (856). - Margaret Mitchell, Gone with the Wind*

Plantation fiction was a popular genre of writing in the late 19th century: works set on the plantation, romanticizing the beauty of the plantation, the benevolence of the owners and the happiness of the slaves. Works such as *Gone with the Wind* are an amalgamation of plantation fiction and historical romance, combining the setting and many of the themes of plantation fiction but focusing more on the marriage plot seen in many historical romances, creating what is known as the plantation romance. In this chapter I will focus on two plantation romances: Valerie Belgrave's *Ti Marie* (1988) and Ellen Glasgow's *The Battle-Ground* (1902). Both novels have consistently been dismissed as popular literature or women's literature, largely because of the genre, just as Mitchell's epic work was dismissed by many scholars: "By emphasizing Mitchell's gender, these reviewers are able to call up in their readers what was already an unfavorable connection between the female and the artless or merely popular" (Adams 59). Many reviewers and scholars brand these types of works "popular, sentimentalized southern history" (Adams 60). I argue that there is much more to these works that call for them to be studied in-depth and certainly not to be dismissed. While these texts are flawed in numerous ways, they also are significant depictions of the plantation ecosystem from a 20th century perspective that do not simply romanticize a bygone era; they are much more complex and critical than often acknowledged. Both Glasgow and Belgrave

identify a desire to write a realistic depiction of each historical moment while also capturing the life and culture of both of their homelands: Trinidad for Belgrave and Virginia for Glasgow. Each novel follows the basic plantation romance plot: a feisty belle must grow up and get married, but there are numerous obstacles in the path of this marriage. Much Like Scarlett O'Hara must learn to survive, but also must rely on husbands for this survival, the women of these novels are survivors. The protagonists of *Ti Marie*, Maria Eléna, and *The Battle-Ground*, Betty, also must learn to survive and each novel ends with the woman finding love and a happy ending, but only after overcoming obstacles of class and race.

*Gone with the Wind* is important to this chapter not just because it is the most well-known and widely read plantation romance and so a useful ur-text, but *Ti Marie* is advertised as "A compelling tale of passion and adventure: a Caribbean *Gone with the Wind*."[1] Belgrave clearly intended to model her own work after that of Margaret Mitchell. In contrast, Glasgow published her Civil War romance over thirty years before Mitchell, but the work never received the popularity Mitchell's novel did. Nathalie Dessens in her book, *Myths of the Plantation Society: Slavery in the American South and the West Indies*, notes, "In the twentieth century, a whole branch of contemporary American literature is devoted to a 'triumphant' form of the myth. This resurrection began in the 1930s with the publication of Margaret Mitchell's *Gone With the Wind*, and since then, the tradition of the plantation novel has never ceased" (Dessens 162). Mitchell popularized the tradition, but did not create it, as can be seen in Glasgow's Civil War

[1] Belgrave is a visual artist and insisted on designing the cover of her novel and although it is not stated that she wrote the tagline, no one else is given credit for it either. It is not presented as a review of the book and so it seems that Belgrave created the quote for the cover.

epic. There are numerous similarities between all three texts, notably in the representation of the heroines. All three women are spirited, well admired women and independent, survivors; but more importantly they are symbols of their homelands: Scarlett O'Hara is Atlanta/the South, Maria Eléna is Trinidad, and Betty is Virginia/The South. They are the heroines of the novel in stark contrast to their male counterparts. Each of these texts shows how the characters are haunted by the past in their romantic endeavors and these hauntings are symbolic of the racial and economic tensions at the heart of the changing societies. The dichotomy of New South/Old South is at the center of these novels, as all three revolve around characters dealing with a changing society, specifically changing because of abolition. In this chapter it is the prejudices and rigid hierarchies based on race and class that are the specters that get in the way of the characters' ability to move into the future. Because of the genre, the texts in this chapter have a more blatantly hopeful ending and message, but are still quite critical in the representations of the ghosts and phantoms of history.

*Ti Marie* is a plantation romance set in Trinidad at the end of the 18th century. Belgrave chose this time period and this genre for very specific reasons. When asked why she chose romance as a genre she responded: "So the novel is not a parody as such – a parody in the sense that I'm not taking something serious and making light of it. I'm doing the opposite: to take a romance and make something serious of it" (Belgrave "Interview" 24). She intends for her work to be taken seriously, but also to be a pleasurable and entertaining experience. She does not want her novel to be a parody of the romance, she wants to make the romance something to be read in earnest. Belgrave's novel is the furthest remove from its historical setting, published almost 200 years after

the events. This is one reason her take on the past is much more progressive than Belgrave or Mitchell. In the novel an interracial marriage is a sign of progress and happiness. This marriage would not be possible in Belgrave's novel. *Ti Marie* opens with the birth of two twin girls, Carmen and Maria Eléna. The twins are mixed-race, but the difference in their skin tones is made very clear throughout the text: Carmen is light-skinned and Maria is dark-skinned. Although their mother, Yei, is Amerindian and their father, Louis Sauvage, is a white Frenchman, the girls are repeatedly described as black and white: "black and white versions of each other" (9). Their mother keeps their father's identity a secret because she knows what a scandal it would be in the community because of both race and class: Yei is a servant/slave (it is never made clear whether she is a servant or slave, but her and her children have a privileged status in comparison to the other slaves on the plantation) and Louis is an educated, French born tutor. Monsieur Louis is the tutor for Diego's children, Juanita and José. Diego, the plantation owner, accepts her secrecy as a part of her Amerindian culture and because she helped care for his late wife and young daughter, he allows her to stay on the plantation called Santa Clara. At the beginning of the novel Maria Eléna, nicknamed Ti Marie, is described as beautiful, yet not as beautiful as her lighter skinned sister, and her beauty is equated with the beauty of the island, all the while making it clear that her black skin is a misfortune, but also the exotic aspect of her appearance that makes her so beautiful and appealing, especially to Barry. Her exotic beauty is also the reason that she and not her sister, Carmen, is the symbol of Trinidad; Belgrave focuses on issues of race throughout the romance and so chooses to make the darker sister symbolic of the island to emphasize the importance of black people in Trinidad.

The male protagonist, Barry, is a white British exile, who immediately falls in love with Ti Marie because of her appearance, specifically her skin color. He notes, "The very olive brown of her flawless skin gave her a special radiance which was rivalled only by the lustre in her large round eyes whose pupils were as black and as bottomless as the night" (Belgrave 46). Her dark skin and dark eyes give her a "special radiance," that is irresistible. The descriptions of her beauty always highlight her dark features, distinguishing her from her sister and the other white characters. Barry also notes her "velvet" skin and gives her a nickname based on this impression. After his first meeting with her he exclaims, "'Velvet . . . her skin is like velvet!'" (47). It is her velvet skin that draws him to her in the first place. Barry's attraction to Ti Marie is because of her skin and this is the focus of her beauty and so her skin color cannot be ignored, it is at the center of her beauty in the eyes of Barry. Although she and Barry are attracted to each other, they both know their relationship is impossible because of skin color. Eventually they come together, flouting social conventions in Trinidad, and the novel ends indicating that they will live happily ever after, conforming to the genre.

*The Battle-Ground* follows a very similar plot, substituting issues of race with issues of class. Glasgow does not take a progressive view of race in the novel, it is actually quite racist and typical of many depictions of slaves and African-Americans by white authors in the 19th and early 20th century. The progressive aspects of her story are her criticisms of the war and slavery and class hierarchies in the South. The first half of the novel introduces the male and female protagonists: Betty Ambler and Dan Montjoy. Betty is the daughter of an aristocratic, slave-owning couple, Peyton and Julia Amber, and lives on the plantation, Uplands. Dan is the exiled grandson of Major Lightfoot and

his wife, Molly. His mother Jane was banished from the family for running away with a lower-class man, Dan's father. After his mother dies (his father has left) Dan returns to Chericoke, the Lightfoot plantation, and is taken in by the elderly couple. This half of the novel shows them growing up and illustrates Betty's growing love for Dan. The second half of the novel follows the Civil War in Virginia, particularly Dan's time as a soldier and Betty's experiences as the custodian of the plantation. Rather than race being the obstacle for this relationship, it is issues of class and blood. There is a constant battle between Dan's Lightfoot blood vs. his Montjoy blood and even his grandparents warn Betty against falling in love with Dan because of his Montjoy blood. The difference between the aristocrats like the Lightfoots and Amblers and the "white trash" like the Montjoys and the townsman Rainy-Day Jones is a consistent motif throughout the novel, highlighting the importance of class, noted by both white and African American characters.

The shadow of slavery is a major presence in both novels, with far-reaching effects on characters of all races. Faith Smith in "Beautiful Indians, Troublesome Negroes, and Nice White Men: Caribbean Romances and the Invention of Trinidad" states, "Slavery seems to become a founding event, a beginning, when things as we understand them today took shape, when positions became fixed and players assumed their places" (165). Slavery is so important to both of the novels in this chapter because it is a beginning as Smith states. The myths and traditions important to many of the characters begin with slavery and it is because slavery is abolished or in danger of being abolished that change is coming. It is the change that makes the happy endings in the novels possible, as both authors choose to bring together characters that defy social

conventions in hopes that the progress in the novels will reflect progress in society. In *Ti Marie* there are two separate references to the effects of slavery in Trinidad as a squid-like creature: the first is from the narrator and later Barry uses the same metaphor. The narrator notes this similarity while distinguishing Spanish from English colonial rule: "Indeed, the horrendously oppressive and decidedly bigoted slave societies of the north had not as yet spread their tentacles to the lush shores of Kirie (as Trinidad was called by Yei's people)" (8). This was noted by the narrator upon the revelation that the British were planning to make a move for Trinidad, a prospect that is horrifying to many of the characters. Belgrave clearly wants to distinguish three of the major colonial rulers (Spain, France and Great Britain) in the Caribbean, specifically the Spanish from the British, with the Spanish being the favored ruler in this comparison. In the above quote the narrator describes the slave societies to the north, the British colonies, as having tentacles that can spread their horrendous and oppressive ways far and wide. Much later Barry exclaims, "It's as if no one can escape. None of us can escape. The all-embracing tentacles of slave society reach us wherever we are" (171). Here Barry is lamenting the obstacles that prevent him from wedding Eléna, rather than the violent and harsh conditions that slaves live under that the narrator noted earlier. It is this particular phantom that continually haunts the characters; the system of slavery is the root of all problems in the novel and its far reaching tentacles cause the conflict in each of the character's lives.

Slavery and the plantation define the relationships between all of the characters, black, white and in between. The racial hierarchies in the American South and in Trinidad keep Barry and Eléna apart; both of them know that an interracial relationship is

not possible. Barry could take her as his mistress, but they want more. It is also the system of slavery that prevents the two slaves, Tess and Fist, from ultimately being together as well. In *The Battle-Ground*, Dan is haunted by the system, even while dismissing it. It is in these moments of the novel that the criticism of Glasgow is most justified. One review in *The Nation* argues, "Here, she foundered, peddling clichés derived from plantation novels and Lost Cause history (Scura, "Ellen" 55). The same reviewer compared her depiction of African Americans to Thomas Nelson Page. She seems to fall into the old stereotypes when writing her southern gentlemen as well as African Americans, especially when it comes to Dan. Dan and many of the characters in the novel think they are very progressive in their attitudes about slavery, but this is based on their belief that they treat their own slaves with kindness and compassion, rather than cruelty. Their attitudes are not that slaves should be set free and given control of their lives and bodies, but that owners should be more kind and fatherly.

While at war Dan is haunted by slavery: "Even the spectre of slavery, which had shadowed his thought, as it had those of many a generous mind around him, faded abruptly before the very majesty of the problem that faced him now" (384-385). The problem that faces him here is realizing that a poor, white, mountain man in his regiment does not know how to read. Until this moment all of Dan's pity seemingly has been for slaves, but now he finds pity for a white man, something he has never experienced. Glasgow here indicates that slavery is not only oppressive for black people, but poor white people suffer under the system as well. Many scholars such as Gwendolyn Jones and Hettle Wallace have noted that Glasgow emphasizes the harm slavery does to white

people more than the harm done to the slaves.[2] The "spectre of slavery" does haunt Dan though, just not in the way that the narrator intends. Although he does not acknowledge it openly, he cannot be ignorant of the fact that he is completely dependent on his own slave, Big Abel. He also cannot have forgotten that had he not returned to Chericoke, he would not be in a much better situation than his friend, Pine Top, the illiterate mountain man. Dan has enjoyed the luxuries of white, southern aristocracy, but is still the son of "that dirty scamp Montjoy" (21). The way that slavery has haunted him is that without the system he would still be living in poverty instead of on a luxurious plantation, and he might even be dead if Big Abel had not been there to rescue him in battle. Although Dan most likely does not realize that he is haunted is this way, it is clear to the readers of the novel. Dan views his reliance on a slave as a loyalty of the slave.

Belgrave makes her intentions clear in the forward: "I have set my fairy-tale of the beautiful coloured girl and her Georgian beau, a young Corinthian, at this early period in the island history, a period when its liberalism was being sadly shake" (vii). AT the beginning of the novel Trinidad is under Spanish rule, the liberalism that Belgrave mentions. What is described as the more liberal system of the Spanish is plainly favored in *Ti Marie*, and when it is clear that the British will gain power, the happiness and peace that was possible under Spanish rule is dies and becomes a ghost through the character of Don Chacon. It is stated, "Looking at him, Diego thought that this was not the man he had known for the last thirteen years, but a living ghost, the mere detritus of that vibrant reformer and organizer of the island" (78). Don Chacon is the governor and under attack

[2] See Gwendolyn Jones's article "A Reconsideration of Ellen Glasgow's Civil War Novel *Battle-Ground*."

was appointed the leader of the military; once it was clear that the Spanish were to be defeated and overthrown, Don Chacon chooses to flee. Like Chacon, the island becomes a ghost of itself. Trinidad is no longer the vibrant and thriving nation it once was; it becomes a ghost of this glorious island, a path that Ti Marie follows as well. As the symbol of the island, Eléna's path is the path of Trinidad. During the revolts that result from the cruel and oppressive rule of the British, she is raped by a group of men and this is a turning point for Eléna. This is when she realizes not only the very dangerous reality of being black in Trinidad, but also that she is black like any other black person on the island, even though she feels a more privileged status on Diego's plantation. Eléna is raped by several men when she tries to protect a female slave and of the rape she states, "'I was just another black body on which to commit an atrocity'" (Belgrave 190). Before this moment Eléna did not see herself as the same as the slaves on the plantation, but she now sees that in the eyes of her rapists and many others on the island she is "just another black body." Under British rule or the threat of it at least, Eléna realizes the racial hierarchy on the island and the tentacles of slavery finally reach her. At this point in the novel it seems that the fate of Trinidad and Eléna is defeat. The island, like Eléna, is just another toy in the imperial game of the colonial powers. The narrator states that a war had broken out on the island with "the Caribbean Sea as a chequered board on which the game of war was played" (14). This turning point is important because Eléna and the people of Trinidad realize that they are not protected or safe; the bubble surrounding Santa Clara and Trinidad is broken.

Just as the war that has broken out in Trinidad signals change for the characters, it is the Civil War that obviously signals change in the American South. Betty, symbol of

Virginia and the South in general, foreshadows the death of an old order when her love, Dan, first sees her: "She might have been a tiny ghost in the moonlight, with her trailing gown and her flaming curls" (Glasgow 25). In the beginning of the novel it is made clear that Betty is not the southern belle of the novel, especially in comparison to her sister Virginia. Virginia is the beautiful, feminine and demure sister, while Betty is the less attractive, tomboy. The descriptions of Betty are similar to those of Eléna because they are both the less attractive sister, but have qualities other than exterior beauty that make them shine. For Betty, it is her red hair, and her freckles, that highlight her difference from her sister. As a child her red hair is the bane of her existence and she tries everything, including voodoo, to change her hair color. She exclaims, "'It is the only thing left to do, mamma . . . I am going to dye it. It isn't ladylike, I know, but red hair isn't ladylike either" (69). Betty feels that her red hair means that she is not a lady, so she is not attractive or feminine. Conversely, Virginia is described as "the beauty of the family" (70). The difference does not go unnoticed by Betty: "'Ah, I'm not half so pretty,' Betty sighed hopelessly" (85). Even Dan falls in love, or so he thinks, with Virginia before realizing he loves Betty. Betty and Virginia are the new and the Old South in the novel and only Betty survives. The ghost like image of Betty as a child, foreshadows the end of the old order, because Betty eventually accepts who she is instead of trying to change to conform to conventions of beauty and femininity in the South. Virginia is the Old South, the traditional Southern belle; Betty is the New South, an outspoken and independent woman. The vision of Betty as a ghost is foreshadowing the death of the old South that makes Betty constantly feel inadequate; once the Old South dies she can be confident in who she is, rather than feel like a disappointment because she

does not fit the model of a traditional belle. One scholar notes: "Glasgow symbolizes the death of the Old South in these two figures [Julia and Virginia Ambler]. Although she mourns their loss, she also suggests that they bear some of the blame for willing participation in their own victimization" (Talley 151). Unlike Betty, Julia and Virginia cannot survive the change. Both women are fragile and weak, where Betty is strong and independent. Although a bit heavy handed, because she is named after the state, it is Virginia's literal death that makes the end of this era clear.

Betty as a ghost reappears in the second half of the novel as well, when Dan realizes he loves Betty and tells her, then they remember the time they first met. He describes, "The moonlight was full upon you, and I thought you were a ghost" (145). It is Dan that has the hardest time letting go of the rigid rules of the past, not Betty, and so he has the hardest time coping with the ghosts. By this point in the novel Betty has completely let go of the ghost that held her back; she has become a confident young woman. But Dan has not let go of the old traditions, he is still haunted by the ghosts that make him believe that he is not good enough. At the beginning of the novel he believes he is in love with Virginia because she is the clear southern belle, the one every southern gentleman should love. But once he does realize his love for Betty instead of Virginia, he continues to hold onto a belief that as a member of the aristocracy Betty deserves the best and so he worries about his own status. Even after the war he does not feel that he has conquered his Montjoy blood well enough to be worthy of Betty and her family. He tries to tell her to move on, stating, "'I am a beggar, a failure, a wreck, a broken-down soldier from the ranks" (442). He cannot let go of the ghosts holding him back, so when Betty appears to him as a ghost it highlights his own inadequacies.

The strongest, and often heavy-handed, symbol of death and foreboding in *Ti Marie* is the corbeaux, or ravens. Stereotypically, the slaves are very superstitious about and frightened of the corbeaux, while the white people, and Eléna, are more rational in their view of the bird. The birds are first introduced by Tessa's terror of them. Tessa points to the birds and Eléna responds, "'Oh, *corbeaux*, there must be a dead animal near here. I'll have it removed. Why are you so frightened? Are you afraid of *corbeaux*? But they are always around, everywhere. They're scavengers! They clear away rotting flesh. They are supposed to be good, useful creatures'" (133). Eléna's response to the birds is practical and positive, but Tessa is stricken still with fear. In both a literal and figurative way the ravens are symbols of death and Tessa's superstitious fear of them is not as important as the fact that Eléna states, "But they are always around, everywhere." The corbeaux, and therefore death, is everywhere, always. It is a constant on the island and in their lives.

But in the end, Eléna reverses her opinion about the meaning of this bird. It is in the life of Tessa, a slave on Diego's plantation, that the foreboding of the corbeaux manifests most often. The birds signal the death of Tessa in Eléna's dream and in reality when her lover, Fist, finds her. In Elena's nightmare Tessa "was screaming, carrying a baby in her arms and under vicious attack by a large *corbeaux*" (140). Eléna knew how frightened Tessa was of the birds and the nightmare scares her not only because of the danger Tessa is in but because of the presence of the birds. But it is only after she finds out that Tessa has been murdered that Eléna changes her mind about the corbeaux and begins to see them as a sign of foreboding. Fist finds her: "He found Tessa lying still, like a broken doll in the tall grass, with black *corbeaux* circling over her and bloodstains on

her skirt and legs" (160). It is very literally the corbeaux as scavengers that alert Fist to where her body might be, but also because he knows how Tessa feels about them and is sure something bad has happened to her. As soon as he sees the birds he knows that is where he will find Tessa's body, even though he does not know she is dead at this point.

The corbeaux signal not only Tessa's death, but drastic change on the island. Belgrave characterized slavery under the Spanish rule as liberal and benevolent, so in this environment Tessa can thrive. Under British rule Tessa cannot survive, which relates to the subplot; Tessa and Fist's love story in the novel is developed alongside the story of Barry and Eléna, but Fist and Tessa's love cannot survive in opposition to the love story of the main plot. So while Belgrave writes a story about the survival of an interracial relationship in difficult times she does not completely romanticize the lives of people of color on the island. Belgrave argues: "The premise I'm developing in the book is that Trinidad is a very freedom-loving country and that it always was. The early Spanish governor we had, who developed Trinidad, was a very liberal man who gave a lot of respect to the free coloured" ("Interview" 25). Note the "free coloured," not the slaves had respect under the "very liberal" rule. Tessa and Fist are both slaves and so do not get the same respect, especially once the war begins. While her novel certainly is the sentimental type of popular romance mentioned earlier in this chapter, Belgrave does have her moments of criticism and the story of Tessa is one of them. Tessa is aware of her station in life and this is part of the reason she resists Fist's advances: "She was totally unaware of what rules would apply to her in such eventualities. She was not after all, her own woman, but valuable Whiteways property" (110). Tessa realizes that it is difficult, if not impossible, to be with Fist because she knows that she is not considered a

person with free will; she is property. Eventually Fist convinces her that love is possible and once she gives herself to love and begins to hope that is all taken away from her.

Although not a subplot by any means, *The Battle-Ground* shows a similar fate for the love lives of slaves. Big Abel is married, but his marriage does not last, but for vastly different reasons than that of Tessa and Fist. Glasgow does not go in-depth with this relationship; we never even meet his wife or hear her views. It is Glasgow's characterization of black characters in the novel that draws so much contemporary criticism and she certainly does not bother making these characters complex or dynamic. Initially Big Abel goes with Dan to college to be his slave there, but he eventually returns to Chericoke to be with his wife, Saphiry. She has apparently complained about the fact that he is not there with her. Later when Dan is banished from the home and must fend for himself in the world, Big Abel runs away to join him. Dan scolds Big Abel for running away, both because he is the property of his Grandfather and because he is a married man. The exchange shows the importance of love and marital responsibilities in the slaves' lives:

> "What would Saphiry say, I'd like to know?" went on Dan. "It isn't fair to Saphiry to run off this way."
>
> "Don' you bodder 'bout Saphiry," Big Abel responded. "I's done had mo'n I want er Saphiry, young Marster."
>
> "I tell you, you're a fool," Dan snapped out sharply. (203)

Glasgow makes the relationship between master and slave more important than the marriage between slaves. Again Glasgow does not seem to be able to stay away from the stereotypes so common in plantation literature. The characterization of the marriage between Abel and Saphiry is a cliché straight from plantation fiction, but is indicative of the struggles that slaves faced when it came to matters of love and family, similar to the

issues that give Tessa pause in *Ti Marie*. While Glasgow has romanticized and glossed over the obstacles that prevented many slaves from finding and keeping love, the nonchalant attitude of Big Abel shows the harsh effects on someone that knows they have little control over their own lives. Tessa was aware that she was not her "own woman" and Fist also notes this obstacle. The narrator notes, "The life of a slave did not permit one the luxury of love. In fact the less sentiment or emotion one felt, the easier it was to tolerate that form of servile, powerless existence, as Fist well knew" (119). While Tessa and Fist attempt the impossible, Big Abel does not even try. Belgrave is clearly critical of the system that prevents slaves from attempting love, while Glasgow does not seem to even realize that her characterization of slaves in marriage shows many of the reasons slavery is such a cruel system.

It is not just the specter of slavery that haunts these novels. In both novels, a matriarchal figure haunts the characters in numerous ways: Great Aunt Emmeline in *The Battle-Ground* and Barry's grandmother in *Ti Marie*. The home at Chericoke is presided over by a portrait of Great Aunt Emmeline, the ideal southern belle. Kathryn Seidel in *The Southern Belle in the American Novel* argues, "The southern belle is the designated object or work of art of her culture" (Seidel xv). Emmeline is literally a work of art, a portrait, in the novel, while Betty and Virginia are the living works of art. Emmeline constantly watches over the home and is mentioned repeatedly. When Dan arrives at the home one of the first things his grandfather points out is the portrait and then relays the legend of Emmeline. Dan's response shows the omnipresence of this woman in the family's life: "Oh, yes, he knew it all. Great-aunt Emmeline was the abiding presence of the place" (29). Even though he has never met her Dan knows the story because his

mother passed it on to him. Even for Jane Lightfoot, Emmeline followed her after she left Chericoke and was exiled from the family. Later it is noted that the portrait is the best feature of the beautiful home, "Best of all, the white panels of the parlour where hung the portrait of that same fascinating great-aunt, painted, in amber brocade, as Venus with the apple in her hand" (29). Even in death, Emmeline is the center of the home, and a presence in each family member's lives. Emmeline and the southern belle are the symbol of perfection, a Venus, for the men of the South. Siedel argues that "the emblem of her [the Southern belle] as a statue on a pedestal represents the projection of her society's attitudes toward women and sexuality, toward blacks and guilt, toward itself and its weakness and loss" (xv). The family projects perfection onto their women to avoid the anxiety that their lives are not actually perfect. Rather than admit the flaws of the system that holds them up, they present their daughters as symbolic of perfection. The men constantly compare other women to the portrait of Emmeline and the women, particularly Betty, compare themselves to her. It is Virginia, who most closely resembles Emmeline, who highlights the connection to the Old South and to the death of those traditions and that lifestyle. In a conversation between Dan and Betty, both note Virginia's beauty:

> "She is just lovely," Betty agreed heartily. "She's prettier than your Great-aunt Emmeline, isn't she?"
>
> "By George, she is. And I've been in love with Great-aunt Emmeline for ten years because I couldn't find her match." (71)

Betty realizes that Emmeline is the woman that the men in her life, especially Dan, use for comparison and she knows that Virginia, rather than herself, is the one that lives up to this ideal.

As Dan begins to realize that he does not truly love Virginia he equates her to Emmeline once again but in a new way. The narrator notes, "The girl, herself, made a

bright spot of colour against the damask curtains, and as he looked at her he felt the same delight in her loveliness that he felt in Great-aunt Emmeline's. For Virginia had become a picture to him, and nothing more" (158). This shift indicates the shift in the South, away from the old order, indicating the eventual loss of the war. Dan begins to see that while Emmeline and Virginia may be perfect, they are not real; it is only an illusion, ghosts of a past system that cannot survive. At the end of the novel Chericoke burns to the ground and the only thing that is saved from the plantation home is the portrait of Emmeline. Sharon Talley in *Southern Women Novelists and the Civil War: Trauma and Collective Memory in the American Literary Tradition since 1861*, states, "The portrait of Emmeline still overlooks Chericoke, suggesting the remaining hold of the Old South myth over this same space" (Talley 152). While at the end of the novel it is clear that Dan and Betty are moving into the future, the old ways are still clinging on and the ghosts have not been fully expelled. There is change and hope for even more progress, but Emmeline and her ghosts are still a presence in the home and family. The myth of her perfection and the perfection of the plantation system will continue into the 20th century.

As for Eléna, she literally becomes a work of art by the end of the novel. It is a painting of Eléna that finally moves Barry to go back to Trinidad and wed his love. Back in England Barry meets with his old friend from the islands, Fred, who has received a painting from Trinidad; it is of Eléna. The painting is meant to be a landscape,

> But to Barry, the landscape could hold no candle to the portrait of Eléna in the foreground. Mark had captured her face in repose, slightly turned away from the viewer. Her dark eyes gazed wistfully into the stream, looking ineffably sad. There was an orchid in her raven black hair, and her elegant hands curved toward her breasts. She was so beautiful, so very beautiful. He gazed and gazed at the portrait. (237)

As a portrait, an object, Eléna is the ideal of beauty of Trinidad. The painting is meant to be a landscape, but is also a portrait of Eléna, connecting her to the island, making her a part of the island's landscape. Her dark hair and dark eyes are emphasized once again, further exoticizing her. Her pull is so strong that Barry leaves Fred's home immediately to plan his trip back to Trinidad. It is also because Barry notices that she is wearing the gift he gave her before leaving. But it is her beauty that holds his gaze. He "gazed and gazed" at the object just as the characters in *The Battle-Ground* continuously gaze at the portrait of Emmeline.

Eléna's beauty does not quite live up to the beauty of her white sister, "Eléna, on the other hand, was not considered a beauty, but her reserved yet caring personality and her quick intelligence were endearing qualities" (10). Just before this description the narrator illustrates in detail all of Carmen's white qualities and compares her to Diego's white daughter, Juanita. So unlike the white women in the novel, black Eléna is not considered a typical beauty. Also, just as Betty was not considered a beauty until she grows older, Eléna's beauty is not recognized until later. But as she grows older her beauty becomes noticeable: "For centuries there have been poems, book[s] and letters praising the beauty of women with skins as white as the driven snow, eyes as blue as the cloudless skies, and lips like rosebuds. History has scant record of the equally dazzling beauty of black women" (46). This is Barry's reaction when he first meets Eléna because he cannot find the words to describe her beauty; all of his metaphors are descriptions of white women.

Graham Huggan in *The Postcolonial Exotic: Marketing the Margins* describes: "Exoticism effectively hides the power relations behind these labels, allowing the

dominant culture to attribute value to the margins while continuing to define them in its own self-privileging terms" (24). Barry's attitude toward Eléna is the definition of exoticism. It is her exotic beauty, as he defines it, which attracts him to her. He cannot describe her beauty in terms other than those used to describe white women and when he attempts to do so he cannot find the words. Barry has all of the power in this relationship and it is clear throughout the novel. Gregory Rigsby notes the unbalanced power dynamic in this relationship: "Barry has been patronizing Ti Marie. From his superior, white, planter-class position, he felt that he could show true love for a half-black underling only by repressing any sexual feelings . . . Barry gallantly refused to be like those white men who mocked black women" (13). Barry is conflicted about what his actions towards Eléna should be because of the power relations at play. He does not know how to overcome the obstacle of race, and he does not even realize his own condescending attitude toward Eléna in the way that he describes her repeatedly throughout the text. And when they do finally get together, he still retains all of the power. Again Grigsby notes, "Of special interest is Barry's superior attitude – he can decide whether or not he will bed Ti Marie. This attitude is tantamount to the colonial power's deciding whether or not a colony should be given its independence. The political dynamics of colonizer and colonized define this relationship" (13). Barry assumes that sex between them is a choice he will make, not a decision that she will participate in, too. He considers himself a great man for choosing to not have sex with her outside of marriage, assuming that she would have sex with him without hesitation. His attitude reflects much of the racism seen in exoticism, the lusty black woman that is a sexual object. Just as she was a toy in the

hands of the men that raped her, Eléna is again a toy on the checkerboard of Barry's games as well, albeit with a different tone.

Robert J.C. Young in *Colonial Desire: Hybridity in Theory, Culture and Race* explains the role of the mixed race woman: "At the same time, however, as being instanced as degenerate, and, literally, degraded (that is, lowered by racial mixture from pure whiteness, the highest grade), those of mixed race were often invoked as the most beautiful human beings of all" (Young 16). Eléna embodies this argument; she is degraded by the men that rape her and yet she is consistently described as beautiful. She is also degraded by Barry, especially when he sleeps with her and then leaves for England, promising to return but failing to live up to this promise. When Eléna becomes pregnant she chooses to marry a man she does not love so she will not be completely ruined in her society, because at this point she has also given up the dream of Barry returning. That she is symbolic of Trinidad highlights how the nation is degraded as an exotic land as well. White colonizers come to the Caribbean and exploit the land and take it for their own, and describe it as the most beautiful place on Earth.

Though Emmeline and Virginia are the typical southern belles and ideals of beauty, but their role on the pedestal does not last. By the end of the novel Virginia has passed away and Emmeline has barely survived a fire. At the beginning of *Ti Marie*, Carmen and Juanita are the ideals of feminine beauty, but by the end it is Eléna that has taken this role, just as Betty takes over the role of southern belle at the end of *The Battle-Ground*. Seidel notes the danger of idealizing women in this way,

> An entire society that boasts of its women as the most splendid examples of feminine pulchritude, rivaled perhaps only by the fair Dianas of Greece, produces a woman whose appearance is emphasized from babyhood, to the detriment of her intellect, personality, and talents. This girl who is told, in effect, to become a

> lovely object can become a narcissist, self-admiring as well as admired for her lovely shell. (Seidel xv)

This danger is seen in Betty's childhood attitude toward her red hair. She knows that her red hair is not the ideal color and feels that Dan, or any other man, will never love her if she is red-headed. This is also reflected in Julia and Virginia Ambler. Julia constantly tells her daughters that their looks are more important than their intellect. She tells Betty, "If the Lord had wanted you to be clever, He would have made you a man" (45). Intellect is the realm of men and beauty the realm of women. This is why Betty cannot be the belle in the beginning of the novel, because her intellect overshadows her beauty making her more masculine in the eyes of her community. This attitude is also reflected in Dan when he refers to Virginia as a "pretty little simpleton" (141). It is because Betty is so clever and intelligent that Dan does not initially see her as a love interest; he sees her as someone resembling a man, a friend. Eléna's intellect is also emphasized, especially as a child because she was better at the lessons than Juanita or Carmen.

Emmeline is not the only matriarch to haunt the text, Dan's mother does as well, for both Dan and Betty. When Dan first arrives at Chericoke he feels like a ghost: "It was as if nature had stood still here for twelve long summers, or as if he were walking, ghostlike, amid the ever present memories of his mother's heart" (27). His mother described the plantation so many times that he feels like he has experienced the home himself and so his mother's memories haunted his walk to the plantation house. In this moment Dan becomes a ghost walking the path with his mother toward the haunted house that is Chericoke. It also indicates the static quality of the Old South and the many Southerners resistance to change, when it says it was as if "nature had stood still here for twelve long summers." In twelve years, nothing has changed, because that is the way

Dan's conservative grandfather wants it. He does not accept change and is a vocal defender of slavery and the Old South. Major Lightfoot constantly explodes in anger at his neighbors and friends who side with the Union: "'We didn't make slavery; but if Virginia wants slaves, by God, sir, she shall have slaves!'" (76). The Major refuses to accept change and clings to the past. Dan is not the only one to feels the haunting presence of his mother, later Betty also senses Jane's ghostly existence: "It seemed to her that the presence of Jane Lightfoot still haunted the home that she had left" (138). Jane haunts the house not because she is an actual dead person, but because her parents cut her off so abruptly. The phantom that Betty expects to see is "a girlish figure," because it is the young woman that left in the middle of the night that haunts the home. Her parents never saw her again, so their memories of Jane are of a child and young woman. The presence of both Emmeline and Jane highlight the struggle between Dan's good (Lightfoot) and bad (Montjoy) blood, while also indicating that the good will ultimately win because his mother Jane is ultimately a Lightfoot, even though she was exiled from the family.

Barry's grandmother, the Dowager, is the matriarch that haunts *Ti Marie*. Barry grew up under the tutelage of his grandmother and it is because of her liberal and radical politics and ways of thinking that Barry is such a progressive character in the novel. She is described as a "blue stocking," who is only in the inner circle of society because she is so wealthy. Otherwise she would have been ostracized for her beliefs long ago. As Emmeline is the ideal in the lives of Dan, the Dowager is the ideal for Barry. He compares women to her, but only based on intellect, not beauty. It is noted, "Without the Dowager, he would have had no model of womanhood" (197). This conflicts with every

description of Barry's love for Eléna. He seems to only note her physical attributes, rather than her intellect, and yet his ideal of womanhood is based solely in intellect. Although Eléna's intellect is clear in the novel, it is not through the eyes of Barry; one could assume that he is aware of her cleverness, but it is not outright stated as it is with the Dowager. The Dowager's power over Barry is what forces him to leave Eléna and Trinidad. She falls ill and he feels he must return to be with her. Once with her he cannot bear to tell her about his love because of her race; he tells her that "you may not find her suitable" (230). He is worried that his radical, blue stocking grandmother would not approve of an interracial marriage and this concern is not unwarranted. He never reveals the race of his love to her, but she tells him to go to her anyway stating, "If you were the heir to Vantage, I could not be so generous" (230). If he were the heir to her estate an interracial marriage could prevent him from inheriting the land and fortune, but since he is not the first born son and not the heir, the marriage will not prevent the inheritance and this is what allows the Dowager to be "so generous."

In each of the novels, the lovers are also haunted by each other when apart. Even though their love is forbidden, or perhaps because it is, they cannot stay separated. While away at war it is the memories of Betty and Chericoke that keep Dan's spirits up. He returns to these memories whenever he can. But these memories are not alive: "There was the tender hush about it that belongs to the memories of dead friends or absent places" (253). These memories haunt him like "dead friends," like ghosts. In Betty's moments of remembering she again becomes ghostlike: "It was as if her soul were suddenly freed from her bodily presence, and in a kind of dual consciousness she seemed to be standing upon the little whitewashed porch and walking onward beside Dan at the

same moment. The wonder of it glowed in her rapt face" (285). This is reminiscent of Man-Ya's ability to move between Paris and Guadeloupe and Amabelle's ability to conjure certain memories as a comfort. Betty's memories are described in a much happier tone, but she is still a ghost. Betty is "freed from her bodily presence," and so becomes a phantom that can haunt her old memories and Dan. In these moments Dan also becomes a ghost, which is particularly powerful because he is at war and could actually die at any moment. While in his bedroom at Chericoke, Betty felt his ghostly presence through the objects that he once cherished: "Behind her in the dim room Dan seemed to rise as suddenly as a ghost" (291). This is while Betty is in Dan's room reading from his copy of *Morte d'Arthur*. In holding his objects, Dan's presence is most present; through tangible items, she can bring him back to her. Betty is able to conjure Dan's ghost through his personal items, allowing him to haunt her while he is away.

It is in the depiction of their southern belles that both novelists are the most progressive, just as Mitchell was with Scarlett O'Hara. For all of their flaws, these heroines are strong, independent survivors. Of Glasgow, Talley argues, "Her depiction of the practical, confident, and capable Betty Ambler, who is neither desolate nor bitter about her fate, seems rather to anticipate the Modern Woman" (Talley 119). Betty is the one that has to take over not only the Uplands plantation, but Chericoke as well. Her mother is weak and dying, her father and sister are both dead, so she must learn to survive. This is particularly difficult in the war because supplies have become limited and the crops are no longer thriving. Betty is able to survive because she has been so independent from childhood, and of course because there are slaves on both plantations to help. She did not rely on slaves as many of the other children did; she often went out on

her own without the companionship of anyone, defying her parents' orders. So while the slaves do help her run the plantation, she is much more capable than any of the other women in the novel. Amanda Adams, in "'Painfully Southern': *Gone with the Wind*, the Agrarians, and the Battle for the New South," argues that survival is the main theme of *Gone with the Wind*: "If there is a thematic statement in the novel, this is it [survival], and its language hardly suggests the stuff of moonlight and magnolias in the Old South" (70). According to Adams, the novel is not a nostalgic pining for a lost past, it is instead a tale of survival and particularly female survival. She also argues that one of the male protagonist, Ashley Wilkes, is not a survivor because of his nostalgia for a mythic past (69). It is Scarlett and Betty who are the survivors in the historical novels. This is in complete opposition to Dan, who as I mentioned earlier clearly would have never survived the war without his slave, Big Abel. As Wright notes, "Dan Montjoy, unlike Betty, remains farcically dependent on slaves, particularly his body servant Big Abel" (3). Betty is much better prepared for the New South because she is not as dependent on slavery as many other Southerners in her position, such as Dan. Eléna also must learn to survive and this process begins after her rape. The realization of her race and station in life opens her eyes to how important it is to take care of herself. And once she realizes she is pregnant and unmarried she takes it upon herself to find a man who will marry her, André, a childhood family friend.[3] The marriage is not a relationship based on romantic love, but of survival and both know this. Eléna explains, "André said he'd not allow me to go through the pregnancy unmarried, alone, humiliated" (249). The time period makes

[3] Luckily, André falls ill and dies, leaving her free to marry Barry once he does return to Trinidad.

it difficult for her to find a way to survive without a man, so she finds a suitable man in place of the man she loves and the father of her child.

There is a message of progress in the forbidden loves that are central to the novels. The mixing of race and class that would not have been allowed under the strict class and racial hierarchies of the plantation does happen and leaves the novels with a happy ending, so the novels also follow the typical narrative of both plantation fiction and historical romance. They end with the lovers overcoming their obstacles and coming together, but the particular obstacles these couples must overcome are important to the progress. Susan P. Wright argues, "In the end, *The Battle-Ground* reaffirms many myths of the Old South, but it dispels a few as well" (Wright 33). The myth of the Old South is common: glorification of the South, chivalrous white gentlemen, dignified young white women, and fulfilled and happy slaves. While all of this is true of Glasgow's novel, and Belgrave's for that matter, *The Battle-Ground* does more than reaffirm these same stereotypes. Her depiction of Betty Ambler is not quite the typical Southern belle of the Old South. Some scholars argue she is more reminiscent of the New Woman of the 20th Century. Raper claims,

> Betty anticipates the women that Glasgow's novels to come will picture the South turning to for insight and energy after the Old Order experiences the irreversible devastation . . . characters resembling Betty Ambler will embody central themes of the important novels Glasgow writes after 1902: the multiple problems that 'new women' of the South encounter as they confront the surviving patriarchy in their efforts to reinvent themselves. (406)

Betty Ambler is where the significance of the novels lies because Glasgow's characterization of her does deviate from the old myth. Betty is not only a strong woman able to fend for herself in a world of war, she is contrasted by her lover Dan, who is not able to fend for himself in the world. It is clear that Betty will have to care for him. At the

end of the novels he tries to break things off because he feels unworthy and beaten, but Betty's courage and strength overcomes him: "[She] drew him to her bosom, soothing him, as a mother soothes a tired child" (443). Betty is the one in the relationship with strength. Also her characterization as a child highlights Betty's independence, she was a tomboy whose intelligence is more apparent than her beauty. Glasgow writes Betty to showcase her intelligence and does so in a positive light, even if Betty's mother does not see it as positive.

Belgrave accomplishes a similar task with her novel, reaffirming many stereotypes, but also critiquing much about the system that created those stereotypes. Belgrave chooses to make the darker sister the protagonist of the novel to show the importance of black people in the history of Trinidad. Another commonality in Belgrave's work and many Southern authors is the way they depict their homelands. Belgrave clearly wants to show that Trinidad is distinct from other Caribbean islands, especially in its treatment of slaves and black people. Just as many Southern authors attempt to show the South as distinct from the rest of America. I do not want to argue that these novels are not flaws or should be praised as radical representations of history, rather I argue that their depictions of the plantation are more nuanced and complex than often considered and this complexity lies in their depiction of the heroines. Belgrave made it clear that her novel is a romance, what she called a "fairy tale," so while she does want it to be taken seriously she concedes that she is romanticizes much of history. Glasgow writes a much more realist novel, a realism that is one of the few aspects of the novel to

get praise from reviewers.[4] In these novels, myths of the old way of life haunt the texts and both authors reaffirm and critique many of the myths that are so prominent in the genre of the plantation literature.

[4] Sharon Talley notes, "Nonetheless, although *The Battle-Ground* suffers from its dependence on such popular conventions, the second half of the novel reflects the realist movement in its sustained focus on the conflict between human nature and tradition (118).

## Conclusion: A South No Longer Haunted

All of the novels discussed in this project are connected through the ghosts that haunt both the authors and the characters, rising up from the past as reminders of the horror of slavery, imperialism, and the plantation; each feels a need to have its story heard, to expose the ghosts. Pineau states, "For me, each life is an illustrious story that deserves a patient hearing because its mere evocation cuts the thread of time and builds tomorrow" (*Exile* 5). All of the novels are attempting to build a tomorrow through telling and hearing. Although separated into chapters with specific themes, all of the texts are haunted by a similar history. The specters of the past keep the characters stuck in a different time period holding them back, and it is necessary to cut that "thread of time." While the texts are separated, there is much overlap in these works about the American South and the Caribbean. Both Faulkner's and Danticat's novels, as well as Belgrave and Glasgow, deal with exiles to varying extents and could be smoothly incorporated into chapter one. Quentin is an exile in the North as he narrates Sutpen's story; Amabelle is an exile in the Dominican Republican and then feels like a ghost in her own homeland of Haiti once she returns; Barry is an exile in Trinidad, forced away from England; Dan feels like an exile as a soldier in the Civil War. While violence is most prominent in *Absalom, Absalom!* and *The Farming of Bones*, the other novels are not immune to the violence of the past, especially the violence associated with slavery and colonialism. Pineau's autobiography notes the violence so integral to the history of not just Guadeloupe, but all of the Caribbean; Barry is disgusted by the violence his Uncle inflicts on his slaves, Ti Marie is violently raped and Tessa murdered; Dan is witness to the

violence of the Civil War. The complicated relationships of the plantation are the center of the last chapter, but the influence of plantation culture and imperialism on romantic relationships is seen in *Absalom, Absalom!*, *Escapade*, *The Farming of Bones,* and *Exile According to Julia,* as well. All of the texts investigated in this project are haunted by history in numerous and varied ways and the complexity of the past and the ways that characters and authors attempt to deal with the past is reflected in each of the texts.

The significance of reading all of these texts together is in the shared histories, the overlapping stories, the connected pain; the suffering of people in the Global South is connected and this is seen in the literature from numerous nations and regions. Deborah Cohn notes, "It is also important to continue to develop inter-American approaches to the study of Latin America and the U.S. South, for these offer a useful frame of reference for exploring shared historical experiences" (42). It is important to study the U.S. South alongside other Souths, such as the Caribbean, to develop a complete understanding of the problems the authors confront, expose, and observe in their works. Studied in isolation the literature of the U.S. South is not as fruitful as it is when looked at through a broader lens, and vice versa for Caribbean literature. These novels all take control of the history that haunts their characters and their lands, because so many of the characters feel as if they do not have control of their own heritage or past; so, the novels help the characters find some semblance of control or power over their ghost stories.

Chapter one shows the effect of feeling that one's history or heritage is out of their hands, because history is so much intertwined with the identity of Pineau and Scott, especially important because they are physically separated from the land that haunts them. Both women feel the need to take control of their history as a means of formulating

their own identity. This is how the past as a ghost is able to have such a great effect on the present and future: these hauntings prevent the characters from feeling that they have an identity, so they believe that they do not have a place in the world. Quentin and Amabelle are both attempting similar feats: making sense of their past, their history, so they can understand their present. Neither of them feels comfortable in the present because they are so constantly haunted by the past. In the final chapter the characters are also under the control of their heritage and history; the myths of the South and the plantation control all of the characters' love lives, crossing lines of race and class. In *The Repeating Island: The Caribbean and the Postmodern Perspective*, Antonio Benítez-Rojo states, "With the myth fulfilled for the last time in the third generation, those who will be born in the future would then see themselves freed from its fatal workings" (207). He argues that it is possible for future generations to be free of the ghosts, the myths of history, but the myths must be fulfilled and this means that they must be spoken and confronted. The characters need to see that the myths passed down from generation to generation do not have to control over their lives; they can move on from these ghosts.

It is in the final chapter that the idea of myth as history is most clearly realized. In all of the chapters the lines between myth, history, memory and ghosts are often blurred. In his book *Memory, History, Forgetting* Paul Ricoeur discusses in-depth the connection between memory and history and briefly notes the role of myth in this connection: "the beginning is historic, the origin is mythic" (140). It is the specific histories, the beginnings, as well as the mythic origins that haunt the Global South. As history becomes myth it turns into a powerful specter in the lives of the descendants, controlling or influencing many aspects of their lives: their identity, their romantic and familial

relationships, their future. Many of these novels conflate memories with history, myths with history and all three as hauntings. At one point Faulkner refers to Bon as "a myth, a phantom" seeming to say that a myth is a phantom (82). I argue that this is the case; myths are phantoms haunting the people that live under the rule of myths represented as history.

Another shared aspect of these region's history that has a major impact in the literature is the master/slave dynamic passed down from the plantation, which continues on well after abolition. In each chapter, we can see both sides of the dichotomy: the white, slave owning class seen in the literature of the American South and the descendants of black slaves in the literature of the Caribbean, but the novels all show the other side of the dichotomy to varying degrees. All of the Southern authors utilized are white Southerners, writing about white Southerners with a few exceptions in the minor characters, such as Clytie in *Absalom, Absalom*!. All of the Caribbean authors discussed here are non-white and written from the perspective of non-white characters, with a few exceptions, such as Barry in *Ti Marie*. Caribbean literature is rich with black, Hispanic, Asian and Indian authors, reflecting the diverse population of the islands. Although the American South has a very large African American population, its literature, especially in the first half of the century did not reflect this diversity. Reading the Caribbean authors with the Southern authors offers an opportunity to see the similarities and differences in the ways that the different canons represent a shared history and the ways that they reflect the population of their regions. Many scholars have investigated the numerous connections between African American and Caribbean writers,[1] but this comparison of

[1] Some sources on the subject are Jason Frydman's book

white American authors with the Caribbean authors has yet to be studied in depth. This comparison is productive for many reasons, including the investigation of master/slave dynamics in both regions.

Another shared aspect is that all of the characters experience feelings of entrapment or imprisonment because of the ghosts that follow them throughout their lives. They are anxious that they cannot escape the past because the ghosts will forever hold them in history. The characters are imprisoned in a world in between the dead and the living and the past and the present, dichotomies that Gordon identified in her sociological study of ghostly matters. Ghostly and haunting imagery is ever present in these texts because there are silences between these oppositions and as Amabelle feared it is in the silences, the gaps, that the ghosts appear. The authors use hauntings to fill the silences, to speak what can't be spoken.

The multi-generational nature of the texts is a commonality that shows that these events do not just have an effect on those that were first hand victims or survivors, but it continues to effect generation after generation. The cyclical nature of the hauntings seems to be unbreakable for the characters, but in voicing their stories they are able to weaken the hold of the past, to begin to loosen the "thread of time." The cathartic process of telling is a relief, so that the characters no longer feel isolated by their past, forced to live with just their ghosts and so that hopefully they will not pass down their ghosts to the next generation. Sartre in his introduction to Frantz Fanon's *The Wretched of the Earth* states: "Three generations did we say? Hardly has the second generation opened their eyes than from then on they've seen their fathers being flogged. In psychiatric terms, they are 'traumatized' for life" (17). Sartre argues that each generation is traumatized for life

in a sudden process that begins at birth and the only way to stop this process is to acknowledge it, which is what this project attempts to do by exploring several of the authors and works that attempt to acknowledge the ghosts of the past. As Sandra Cox argues "while 'nothing ever ends,' . . . conditions do change and renewal is possible" (Cox 123). I do not argue that these novels signal an end to racism or class prejudice, but acknowledging the harmful effects of these ideas offer the possibility for a change of conditions.

Gordon argues: "From a certain vantage point the ghost also simultaneously represents a future possibility, a hope" (64). This is the major commonality for my project because it is the crux of my argument: all of these authors are using the ghosts, the hauntings to offer a possible future free from these same specters. Each of the texts in the preceding chapters is a means of confronting the ghosts of the past to create a space for a future; each is an attempt to create a South that is no longer haunted. As Gerry Turcotte states in his article, "Ghosts of the Great South Land," "My ruminations join a widely shared call for engagement with the ghosts that haunt and constitute the nation in the belief that such interaction is the only remedy for the distressing legacies of the all-too-recent past—especially since, to paraphrase Faulkner, the past isn't dead . . . it isn't even past" (114-115). In this article Turcotte is talking specifically about his homeland, Australia, but also about the broader world of the Global South. As Turcotte argues confrontation is a "remedy" to engage with the past, to engage with the ghosts. Each of the texts in my project attempts to engage with and confront the shared history of the plantation South in varied ways: through exile, haunting and ghostly imagery, and violence, but mostly through the act of telling their stories. Gordon says of ghost stories:

"To write stories concerning exclusions and invisibilities is to write ghost stories. To write ghost stories implies that ghosts are real, that is to say, that they produce material effects" (17). All of the texts reviewed in this project are ghost stories and these ghost stories confront the numerous ways the past haunts the present. They all explore the "material effects" of the ghosts of the South. As Patria in *In the Time of the Butterflies* states, "Once the goat [Trujillo] was a bad memory in our past, that would be the real revolution we would have to fight: forgiving each other for what we had all let come to pass" (Alvarez 222). Literature that uses the past is the "real revolution," because it confronts the trauma that disrupts the present and opens a space for the future. Once the ghost has been exposed, then the characters can begin to move into the future. Confronting the ghosts of the past does not banish them; rather it forces people to listen to them, understand them, and hopefully one day create a future that does not repeat the past over and over again.

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